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THE MOBILE ENTERTAINER'S MAGAZINE

MARCH 2006 www.mobilebeat.com

100th issue

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On the cover, bottom: DJ Dust (aka, Laura Bartleson) puts a spin on some American Audio gear at the NAMM music tradeshow (report starts on page 8).

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a hundred times, Thank You!

I have been called many things. "Overly sentimental" is not one of them. By nature, I'm far more interested in the future than in the past. It takes something big, I mean really BIG, to cause me to pause and reflect. This is one of those precious few occasions—the 100th issue of *Mobile Beat*. But rather than load you into a time machine for a retrospective ride back to this publication's horribly humble beginnings, I'd rather just take this moment to say thanks to every one of you—every reader, every advertiser, everyone who has attended a Mobile Beat DJ Show, everyone who has complimented our work, as well as everyone who has taken us to task when we've messed up.

To be a mobile entertainer is to enjoy a unique freedom that, in the grand scheme of things, relatively few get to experience. We have the utmost respect for what you do and are totally honored that you have made this publication a part of your work as well as a part of your play. If this business can't be all about having a good time, then what business can? We may be celebrating a milestone, but it is you who have made it possible. So, on behalf of everyone who, over the last 15 years and 100 issues, has taken part in the joy of bringing you this labor of love we call *Mobile Beat*...all of our thanks many, many, many times over. God bless you and may you have a most enjoyable and successful 2006!

— Robert A. Lindquist

Editor in Chief, Publisher, and Founder, *Mobile Beat* Magazine



celebrating the name

Congratulations!! just wanted to write and say congratulations on 15 years of *Mobile Beat* and 10 years of the show. I too will be celebrating my 10th year in the industry. Ever since I went to my first school dance at age six I have wanted to be a DJ. I used to sit for hours playing my tapes to an imaginary crowd of dancers. When I was fifteen my parents would take me, my boom box, and my collection of tapes and CDs to my friends' birthday parties to provide the music. When I turned 16 in September 1996, I officially started my business. I would load up my music, and my big home theater speakers (Sears brand) along with an old receiver/amp and a five-disc CD changer. I only got \$25 per "show" and the dance floor would have to pause while the CD changer changed discs. I got several shows that fall and winter and saved up to buy a Radio Shack mixer and a refurbished Walkman CD player. Now I could keep the music going and not look as bad to my audience. I got a strobe light and a small rotating colored dome from Spencer's Gifts for Christmas in 1996 and thus my light show was born.

In February 1997, while on vacation with my family, I was at a book store in Orlando, Florida. This was when I got my first copy of *Mobile Beat* magazine and almost messed my pants. You see, I didn't tell you what I had named my business when I started in September. Because my nickname was Biggie (due to an incident with some French fries) I had named my DJ service Biggie's Mobile Beats, before I ever knew about your magazine. My father advised me that using that name could possibly get in me in trouble and that I ought to change it. I had T-shirts, business cards, and a banner with that name on it so I really didn't want to change it. After a while of trying to get up the nerve, I called your magazine to see if it was all right to use this name. I will never forget that day. I called in about 1:00 p.m. and told whoever answered my situation. They said they would have to discuss it with their boss and call me back. That had to be one of the longest two hours of my life! Finally I got a call back and the man I talked to said it would be all right as long as I spelled it "Biggie's Mobile BEETZ." Talk about my stomach being in my throat! he then told me that He was just kidding and that my business name would be fine. I was ready to reach through the phone and strangle him for scaring me that way!

Not only did your magazine scared the bejesus out of me, but it also introduced me to suppliers such as Upstairs Records, Audio Climax, The DJ Warehouse, and others. I begged and begged my father to let me put a PA system on his credit card and he finally did. I also bought an American DJ Vertigo and was looking more like a real professional.

In the fall of 1997, I finally talked my high school into letting me DJ the homecoming dance and got my first "good paying" job at \$100. After that I started getting calls from other schools in the area and built a pretty good following in the school dance and fund-raising market. I bought your magazine every time that I saw it and learned about DJing weddings, corporate parties, and bigger jobs. I slowly built my system from home theater equipment and three lights on a "truss" made out PVC pipe into the great \$10,000+ system that I have today. I have never subscribed to your, or any, magazine until today. As I come upon 10 years as a mobile entertainer, I feel like I owe a lot of my success to what I learned from the *Mobile Beat* magazines I have bought. I am now going to subscribe and I hope they we may both celebrate many more anniversaries together. Thank you,

— Brian Broyles

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Pack Up and Go

Colorado Sound 'N Light has long been providing unique solutions for mobile entertainers, being best known for their practical, prepackaged lighting systems like the new **Party Machine II**, which includes four PAR 38s, an American DJ Reflex 300 moving mirror effect and Mega Flash strobe, and a 16-channel Elation CoPilot II controller. MSRP: \$799 (optional 54-pound crank tripod - \$99).

As performance technology has progressed, CSL has responded with helpful packages that can have you up and running with a minimum of setup time. For computer DJs, the **Mini LapCase and Computer** provides an instant, compact system, complete with a hidden storage compartment for an external hard drive, two right-angle USB connectors, a built-in AC power supply, a case fan, XLR side output jacks, a side mic XLR mic jack, a gooseneck light with dimmer, and many other helpful features. It all surrounds a music/video-ready CSL laptop and with a Numark digital mixer. MSRP: \$2,199.

And for the VJ, CSL now offers the **CSL Video Rack System**, a package including the CSL Dual Tilt Video Display with A/B switching, along with a Numark DVD01 dual DVD player and AVM01 video mixer, all protected by a Gator case. This system maximizes the use of available rack space by including a cue monitor system that flips all the way down in storage. MSRP: \$2,199 - www.csnl.com



Coordinated Lighting Qs

CHAUVET has released the **Q-Series**, a range of competitively priced yet advanced intelligent fixtures designed primarily for clubs and professional DJs. "The Q-Series brings together cutting-edge features and the value, innovation and performance you have come to expect from CHAUVET," said product development manager Barry Abrams. Featuring a consistent design and library of gobos and colors, the Q-Series allows users to mix and match units across the line and still maintain a consistent look using a variety of fixtures and effects. The initial product launch encompasses four moving yoke spot fixtures, one moving yoke wash fixture, and four scanners. All nine feature a dimmer/shutter/strobe channel, speed control of pan and tilt, bidirectional color scroll, reset via DMX, quality built-in programs, and very efficient fan cooling.

Presented in exclusive silver or black casings, scanners Q-Scan and Q-Roll offer clean, crisp gobos and are fitted with 150W or 250W lamps. Q-Wash and Q-Spot yokes are fitted with 150W, 250W or 575Wt lamps. All Q-Spot yokes feature smooth vector movement, interchangeable rotating gobos, automatic pan/tilt correction, and 16-bit movement resolution. The power source is switchable, 110v or 230v. More Q-Series fixtures will be introduced throughout 2006 with cutting-edge features rarely available in their price range. MSRPs: TBA - www.chauvetlighting.com



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gear for the new year: A to Z

Each January's NAMM music industry tradeshow is always brimming over with the equipment that entertainment pros will be excited about during the next 12 months. Here's a compact overview...

PERFORMANCE: AUDIO & COMPUTER

Akai (akai.com) brought out the MPC2500 sampler and MPD16 control surface featuring 16 pads and other controls for interacting with software.

American Audio (americanaudio.us) showcased the CDI 500 Single MP3/CD Player, featuring the PowerTouch jog wheel, along with the newly pumped-up Velocity Dual MP3/CD Player, also with two touch-sensitive jog wheels and nine onboard effects.

Audio Innovate (audioinnovate.com), a new company driven by years of DJ gear design know-how, demoed the AEM-100 mixer. Not your typical two-channel mixer, the unit features unique Fader Cuts for fully adjustable sound transformations using fast-acting buttons.

Audio 2000's (audio2000s.com) put the AKJ7300 DJ/KJ Mixer with Key Control and Two Sets of Echoes in the spotlight.

Denon's (denondj.com) new flagship DN-S3500 tabletop CD/MP3 player showed off its powerful 12-pole Direct Drive motor, while the DN-X500 Matrix Mixer and DN-X900 Digital/Analog Matrix Mixer both combined audio quality and extensive feature sets for DJs in both the analog and digital domains.

Gem Sound (gemsound.com) spotlighted the all-in-one CDM-150, a combo dual-CDP/mixer with a full selection of performance features packed into a single, efficient, rackmount unit.

Gemini (geminidj.com) revealed the long-awaited CDT-05 Hybrid Turntable, allowing DJs to spin vinyl and CDs on a single unit; the new iTrax Mixing Console for dual iPods was on hand as well. Also at the Gemini booth, **iKEY** (ikey-audio.com) revealed the first line of portable USB recorders that record MP3 or WAV audio files directly to an iPod or other USB storage device. **Cortex** (cortex-pro.com) introduced the HDC and HDTT digital music controllers, which allow performance with any external USB-compatible device.

Hercules (hercules.com) put the updated DJ Console MK2 through its paces. This unique control surface and soundcard helps DJs get a grip on software performance. Check out our review on page 13.



ABOVE (Top): Audio Innovate's AEM-100 mixer buttons up some new mixing possibilities. (Bottom): The Cortex HDC-01, from Gemini, promises a whole new way of accessing digital files.

BELOW: Multiple Martin Mania EFX500 units, along with other Mania and Ego lights.



Jazzmutant (jazzmutant.com) offered creative control over audio and lighting software with the updated Lemur 1.3 multi-touch Control Surface, a unique interface that looks like a super-high-tech Etch A Sketch.

Korg (korg.com) has expanded its KONTROL series of MIDI Studio Controllers with the introduction of the new padKONTROL, featuring 16 trigger pads and a wide range of MIDI control possibilities

Native Instruments' (nativeinstruments.de) TRAKTOR DJ Studio 3 software impressed with

four fully-featured virtual decks and a perfectly emulated Allen & Heath Xone:92 club mixer.

Numark (numark.com) showed some unique advances in DJ gear with the X2 Hybrid Turntable and MP3 CD Player, giving you complete control over vinyl and CD audio, as well as the HDX Hard Drive Turntable combining the feel of vinyl with the power of a fully-loaded hard drive.

Pioneer (pioneerprodj.com) highlighted their expanded DJS software system, which emulates two CDJ-style decks. They also unveiled the two-channel DJM-400 mixer, with a host of beat effects and an in-loop sampler, built around the digital processing technology in the DJM-1000.

Rane (rane.com) introduced a new mixer that combines all the performance and features of the TTM 56 with Serato Scratch LIVE software. Dubbed the TTM 57SL it integrates hardware, software, and software controls in one package.

TASCAM DJ (tascamdj.com) and **Mixwell** revealed the CD-DJ1—the world's smallest pro tabletop CD/MP3 player. It's also compatible with TASCAM's TT-M1 CD/MP3 Scratch Controller.

Urei (ureidj.com) by Soundcraft expanded their digital DJ mixer line to include the UREI 1603 and 1605 Installation Music Mixers for clubs and the 1601E mobile performance. See our review of the 1601E on page 48.

Vestax (vestax.com) added some new, specially styled white/orange members to their elite VMC Series of mixers, the VMC-002XL WHT, VMC-004XL WHT, and VMC-185XL WHT.

PERFORMANCE: LIGHTING

American DJ (americandj.com) showed off their many new and recent fixtures, including the exciting, intelligent 250W 3D pattern projector, the Fantasy 250, featuring multi-color, kaleidoscopic effects. The P-36 and P-64 LEDs are PAR can-style fixtures that expand the expression of a basic setup with the color control of LED technology.

Chauvet (chauvetlighting.com) ignited a new line of compact intelligent effects in the Q-Series; the Intimidator 1 and 1.2 scanners were also blazing. The recently introduced, variance-free Scorpion lasers were on hand, along with the room-filling Oceana wave effect.

Martin (martinpro.com) showed the Mania EFX500 250W halogen effect light, and the rest of the Mania and Ego Series of portable effects.

Continued on p. 68

DN-D6000

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easing into digital beat mixing

Even a computer savvy DJ has to acknowledge a debt to vinyl

By Jim Weisz

I have a confession to make. I've been a DJ for over six years and haven't touched a record once over that time. I haven't used a turntable either. Does that make me a bad DJ? I don't think so. But sometimes I think that I might have missed out on something. Everyone I know who learned to beat mix with vinyl seems to be a lot better at it. Would I be able to beat mix better if I had learned on vinyl? I'll never know. But I do think there is something to be said for learning how to do something the way it was originally done before moving on to the new way it's done.

Digital Reservations?

Over the last three years I have been moving toward a completely digital system so I can start leaving the CDs at home. A digital system makes sense for so many reasons but I haven't been able to bring myself to become 100 percent yet. What's holding me back? There are two main reasons—losing the ability to flip through my CD books to give me some ideas for what to play, and the ability to change songs on the fly and beat mix.

Most DJs that I talk to who learned to DJ and beat mix with vinyl have told me that it did take them some time to adjust to CDs. While it would seem that it would be easier to move from CD to computer, for me—and some other DJs I've talked to over the years—it still takes some time to make the adjustment.

When DJing a school dance, I have tons of songs on various dance CDs; I may not know the title of the song or even the name of the CD it's on. But while I'm in the middle of a mix I know that particular song will fit well there. When playing off the computer, how would I find those types of songs? Also, since I'm using a laptop, but not using a controller, I have found beat mixing to be quite a challenge.

When DJing a wedding reception, I feel pretty confident when using the computer, since I'm not doing a lot of beat mixing. However I do find myself flipping through my CD books to find a song I want to play and will then pull it up on the computer. That will be a tough habit to break: I'm not sure if I'll be able to stop doing it until I stop bringing my CDs with me.

Digital Transformations

Rob Clark, who has been a DJ for over seventeen years, began the transition to become a digital DJ in 2004 when he bought computer DJ software

and a controller. When Rob started DJing, he used vinyl and Technics turntables. When CD players were first released, it took Rob a while to switch over, due to the fact that the players did not have pitch control—which was essential for him to continue beat mixing.

It took Rob a while to make the switch to computer DJing because he wanted to do it right. He wanted to have high-quality components, plenty of back-ups in place, and good knowledge of the program and hardware he was using. He also had to complete the task of ripping 6,000 CDs into MP3 format.

Rob thinks beat mixing is easier in some respects with computer because of the ability to store cue points. He does think that a controller is necessary to make beat mixing less challenging: "The controller is key," says Rob. "I see some DJs who are just using the mouse to click on buttons on the screen without a controller, trying to beat mix this way. While it obviously can be done, it is a lot of work. My advice to every DJ doing that: buy a controller!"

Kerry McCullough is another DJ who has successfully made the transition to digital DJing. Kerry has been DJing for 27 years and has used everything from 45s and cassettes to CDs and MP3s. Kerry said the shift from CDs to MP3 was the hardest because, "When you are trying to remain tuned in to each event, you would thumb through your CDs to get an idea of what you want to play or look for that one thing that could really make a great party better. With MP3s you don't have that option."

Kerry had thought about getting out the DJ business before he started the conversion to digital DJing about five years ago. He feels beat mixing is easier with computer because the digital DJ program he uses allows him to right click and check a box to beat mix. Then the program will automatically beat mix the two songs for him.

While he enjoys being a digital DJ he still misses some aspects of being a CD DJ. He also isn't worried about competing with iPod users. "If I have to worry about competing with someone who just presses play then I need to get out. We still sell our service, not our equipment or cheap price."

Brandon Fisher is still making the shift to digital DJing and has not made the move to become 100 percent digital yet, because he feels as though he can mix much better with CDs or DVDs. He has been DJing for nine years and most of his DJ experience is with CDs. Brandon found it to be a hassle to rely on looking at a computer screen all night for DJing. He also found it more difficult to get the settings that he wanted, such as the correct pitch.

...I do find myself flipping through my CD books to find a song I want to play and will then pull it up on the computer. That will be a tough habit to break: I'm not sure if I'll be able to stop doing it until I stop bringing my CDs with me.

One of the biggest aspects of CD mixing that he feels is missing from digital DJing is the lack of master tempo feature within much software. He said there has been some software he has tried that has a master tempo setting, but it is not included in all digital DJ software. As a result it makes mixing more difficult, and he doesn't like the automix feature that most software has. "I think many rely on the software to mix it with saved cue points and automixing, and that's just not my thing. I like to do a little old school. It keeps me on my toes and more alert and I don't get lazy with it then," says Fisher.

Are You Ready for Computer Beat Mixing?

Transitioning from CD to computer is no easy task in itself, but mastering beat mixing with the new components makes it an even bigger challenge. Using a controller will probably help make that easier, since the controllers for digital DJing are very similar to using a dual CD player controller. Taking advantage of storing cue points will also make beat mixing easier. If you know there's a particular spot in a song you always cue to then you can save that spot which will give you more time to focus on the mix.

The best way to decide if digital DJing and beat mixing is right for you is to spend some time with the various programs and controllers. If you're not quite ready for computer beat mixing manually, you can still take advantage of the automatic beat mixing built into most of the programs. Brandon Fisher has been working on that for almost three years and it's still a work in progress for him. "I feel digital DJing is the future, but right now it's an acquired taste for those who beat mix. My prediction is that the software is going to get better and better and the computer will become more stable for it. But I think I am probably a long way off yet." ■

new and old school mix together

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- * STEREO HEADPHONES FOR MONITORING



By Jammin' Jim Kerins

A few years ago I reviewed the original Hercules DJ console, and at that point it was targeted more toward beginning and casual DJs than to working professionals. Although it wasn't rack-mountable and still isn't, it has many professional features, and a great quality internal sound card. Until now it just wasn't a serious contender for the working DJ, but with the introduction of the MK2's feature pack and full-speed USB performance, we may just see more of these out on the job.

At first glance, the MK2's tabletop design is remarkably similar to the original console. However, upon closer examination, the controls have a better feel and the jog wheels are smoother and raised higher, so as to not to interfere with other functions. The ability for you to now select your headphone monitoring preferences from either deck, and to mix or split the monitor brings the unit into a more professional arena. A wider range and variety of input and output jacks specifically geared for DJing are also great improvements. And certainly the greatest additional feature now available on the MK2 is the ability to connect two analog turntables to the unit. If that weren't enough, with an available time-coded vinyl disc (album), you can scratch, adjust pitch, and move the needle and all your digital files will react to your analog turntables input in real time.

Virtual

The package comes with the console and software suite, which includes a copy of Virtual DJ. With the usual registration and software loading process we are ready to make music. For the test I connected an MP3 player and a CD player to augment mixing the internal MP3 files. With Virtual DJ open and the controller interfaced via the USB port, I was ready to roll. Having used previous versions of this software, I was familiar with its layout, and I am now impressed with its recent upgrades. Navigating to your files is quick and easy, and the windows are configurable to your personal tastes. Creating and saving play lists, along with file search and organization, are all quite intuitive. The default skin has a clean, easy-to-figure-out look, featuring virtual turntables that respond accurately to the controller's shuttle wheels and external turntable input. Many additional skins are available for download from Hercules.

With song files loaded, many digital options are available to you, from setting up and saving multiple cue points per track, to auto-mixing entire song lists with dozens of tweakable parameters. The remix tab reveals lots of ways to spice up a track by easy access to looping functions, utilizing included samples, or loading your own samples for instant custom sound effects. Three sound effects buttons can be programmed to deliver such effects as flanger, back spin, adjustable EQ effects, and more. Once you have effected, remixed, and injected high-tech sound effects into your audio creation, all of this hard work can be easily recorded and saved in real time to your hard drive. After using Virtual DJ for a few nights, I was impressed with its ease of use and stable drivers. While playing digital tracks, all pertinent information is always available, such as track length, ending time countdown, real-time wave file view, and many software adjustments that will allow you to dial

in the system's performance to your exacting requirements. Additionally, with plug-ins Virtual DJ can be used as a karaoke machine, and also to play many different formats of video files.

Tactile

Obviously the key to interfacing with the software is a great controller, and at this price point the MK2 does an admirable job of executing assigned tasks. Improving upon the previous controller, the MK2 responds nearly instantaneously, and the quick-acting soft touch controls inspire confidence that you could certainly come to rely on and enjoy using. Sure it has bells and whistles, but the fundamentals are what you need to work well. For example, the selectable headphone controls and loud headphone volume output satisfy my requirements. All the buttons and dials quickly execute assigned tasks, and the box easily jumps between mixing digital files and external analog and digital sources. Although there is no XLR connector for the microphone, the quarter-inch mic input with adjustable volume control is adequate. Audio outputs include an assortment of assignable quarter and 1/8 inch jacks, but certainly you would need an adapter or two to drive a professional amplifier. Overall, with its great combination of knobs and buttons for features you need to adjust instantly and often—like EQ, pitch control, cue, track, and others—the MK2's well-laid-out design permits you to adjust and accomplish most tasks without the use of the pesky mouse. In terms of sound quality, the 24-bit processing and low noise level make this a high-quality audio product.

Old Meets New: Turning the Tables

The most impressive feature on this unit is its ability to allow the connection of two turntables that can manipulate digital media in a very analog fashion. When turntables were designed, I'm sure they had no idea this would be a possibility, and it is really cool. To make this feature work you simply connect your turntable to the MK2's phono input. Load the specially pressed vinyl album onto your turntable, and then navigate and run through the software's time-coded vinyl configurator. Now you're ready to mix old school with new school. The crazy thing is how well this works: you simply drag an MP3 file onto the virtual player, then turn on your turntable. Anything that you would normally do to affect an analog album is instantly transmitted and effects the MP3 file. From braking to scratching, pitch adjustment, it all works amazingly well. This is certainly going to impress everyone at the gig. You can even pick up the needle move it over on the record, and the virtual album will respond accordingly, so very impressive. This feature alone is worth the cost of admission.

Pro Boxing

Where the original Hercules console was more for home DJs, the MK2 bridges the gap and will find its way into many professional DJs' arsenals. With its solid reliability, great audio quality, feature packed software package, and affordable price, I will certainly be using this box alone and in conjunction with my regular setup in the future. ■



Association Debuts First DJ Business Podcast

Art Bradlee, president and CEO of the Global Mobile Entertainers Association, has announced the launch of "The Art of DJ Marketing," a weekly podcast, created to help mobile entertainers learn and/or improve marketing techniques. He will be discussing the methods and techniques for creating, maintaining, and growing a successful mobile disc jockey company. Bradlee has over thirty-five years of experience in the DJ entertainment business, and has been consulting the industry for many of those years. He has established a reputation as the man to call for answers to frequently asked marketing questions.

For the uninitiated, a podcast is a digital recording of an audio program (similar to a radio broadcast) made available for downloading to a computer or personal audio player. Bradlee feels the time is ripe for the DJ profession to benefit from this exploding technology for sharing information.

To gain access to the podcast as well as to learn more about Global Mobile Entertainers Association and St. Paul Travelers DJ Insurance, go to www.globalmobile.org.

SoundScan Has eMusic's Number

eMusic (www.emusic.com), the world's largest digital retailer of independent music, selling more than 4.5 million downloads monthly, announced that (effective January 23, 2006) its sales figures are being reported to Nielsen SoundScan, the information system that tracks sales of music and music video products throughout the United States and Canada. By reporting the data, eMusic will reveal a more precise picture of digital music market sales to SoundScan, which has been severely undercounting the burgeoning independent music sector to date.

The independent music sector is enjoying spectacular growth, while overall recorded music sales from major labels continue to decline, and yet many in the music industry still treat the independent music market as an afterthought.

"We're certain that independent music market share has been inaccurately reported," said David Pakman, CEO of eMusic and a managing director of Dimensional Associates, the private equity arm of JDS Capital that owns eMusic, the Orchard, and Dimensional Music Publishing. "The strong growth of the independent sector can be attributed to the efforts of businesses like eMusic, which have invested millions of dollars to promote and carefully merchandise music outside the mainstream Top 40. By reporting our sales data to SoundScan, macro digital music sales figures will shift, reflecting a dramatic increase in independent music market share."

eMusic is now second only to iTunes in monthly download sales—even though its entire one million-track catalogue is comprised entirely of music from independent labels. Over the past 24 months, eMusic has sold more than 45 million tracks, representing more music than was sold by other major music services like Rhapsody, MSN, Yahoo!, and Napster—combined.* This accomplishment is that much more remarkable because eMusic has no major label content in its service—only tracks from 3800 of the world's largest independent record labels including: Rykodisc, TVT, Concord Music Group, Naxos, Beggars Banquet, KOCH Records, Epitaph, Comedy Central Records, Smithsonian Folkways, Dischord, Merge, Razor and Tie, and Sun Records. ■

* Data refers to non-expiring digital downloads—not rental songs or streams—and is based on estimates provided by aggregators, published reports, SEC filings, company press releases, and market share data. Not all mentioned music services report sales figures publicly.

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GIVING DIGITAL DJs A NEW RIG:

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Finally, DJs everywhere can use their PCs for something more than checking email. Pioneer's new DJS Professional DJ Software gives PC users control of two virtual CDJ turntables, a DJM mixer and an EFX processor, complete with familiar features including cue/loop points, beat synchronization and more. The display shows everything a professional DJ needs to see, including time, BPM, mixer controls, jog dial and hot cue buttons.

DJS software combines the key elements of Pioneer's professional digital CD decks and mixers with a host of innovative features including:

- Auto beat mixing and auto program play
- Two modes of cueing: "CDJ mode" or "Vinyl mode" (scratch effect)
- BPM synchronization and beat effects synchronization
- Eight effects including Delay, Echo, Auto Pan, Trans, Filter, Flanger, Reverb and Pitch Shifter with Kill Knobs
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- Create function for setting four "hot cues" or "hot loops"
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DEFINING THE INDUSTRY STANDARD

By David Kreiner

Getting the party started is *X-MIX 82*, the latest in their dance series. Their trademark megamix is an always-welcomed and valuable tool for club and mobile DJs of all skill levels. Starting off with Dustin Kincaid's "Back 2 the 80's House of X Mix" at a long 18:16 and at a speedy 126–130 BPM. This mix moves from "Sweet Dreams" by the Eurythmics, into "Obsession" from Samantha Cole (an Animotion cover), into "Say Say Say" from Hi Tack (a Michael Jackson house cover) and ends with "Shattered Dreams" from Jaybee, featuring Morris (a Johnny Hates Jazz cover).

These are the longer versions of the songs, so your dancers will love you for not cutting off the groove. Plus, these strong '80s remakes will make all the girls in the house happy! Full-length extended remixes start with "Because of You" from Kelly Clarkson at 133 BPM. This speedy little houser will work well in your late night sets. This remix is based on the Jason Nevins Club mix with edits from Bruno B. Next up is "Sunrise" from Angel City (128 BPM). This strong Euro houser uses sweet girly vocals over a pumped up beat and uses the JJ Stockholm Remix as the basis of the song. Rocker Ashley Simpson gets a souped-up dance remix of her hit "Boyfriend" at 128 BPM and uses the Eddie Baez Remix as a basis of the song with edits from DJ Wild Bill. "Up & Down" from Scent is all Euro house at 128 BPM and is a great late-night song with strong female vocals and edits from Jay Michaels. Next up is the Club Diva that got this whole thing started. "Hung Up" is the latest from Madonna at a very familiar 128 BPM and is a superstrong track for your late-night sets. Teri Bristol is up next with "Dirty and Sweet" at 130 pumped-up BPM. This is a stone remake of the classic T. Rex song "Bang a Gong." Starting off with the same drum beats and melody of "Push It" from Salt 'N Pepa is "My Humps" from the Black Eyed Peas (128 BPM). This is a strong remix using the a capella from DJ Wild Bill—one of the best cuts on the set! Next up is "Nookie Tonight" from Jamesy P at a smoking 128 BPM. This reggae/dancehall/soca remix is a killer dance track and will pack your floor. Closing out the set is another megamix called "Dupont's 2005 Year End Medley" at 15:00 and 83–131 BPM. Songs include "Boulevard of Broken Dreams" from Green Day into "Drop It Like It's Hot" from Snoop, into "How We Do" from the Game, into "Pon De Replay" from Rihanna into "We Be Burnin'" from Sean Paul into "Don't Cha" from the Pussycat Dolls and closing with "Since U Been Gone" from Kelly Clarkson. Another very usable megamix from X-Mix and a 15-minute break from the DJ booth for you!

ULTIMIX 121 gets the high-BPM dance hits started with "Run It" from Chris Brown at 123 BPM. This R&B artist gets the house treatment on the big radio hit using the Nevins mix as a basis for the song with edits from Stacy Mier. Cyndi Lauper's classic ballad "Time After Time"





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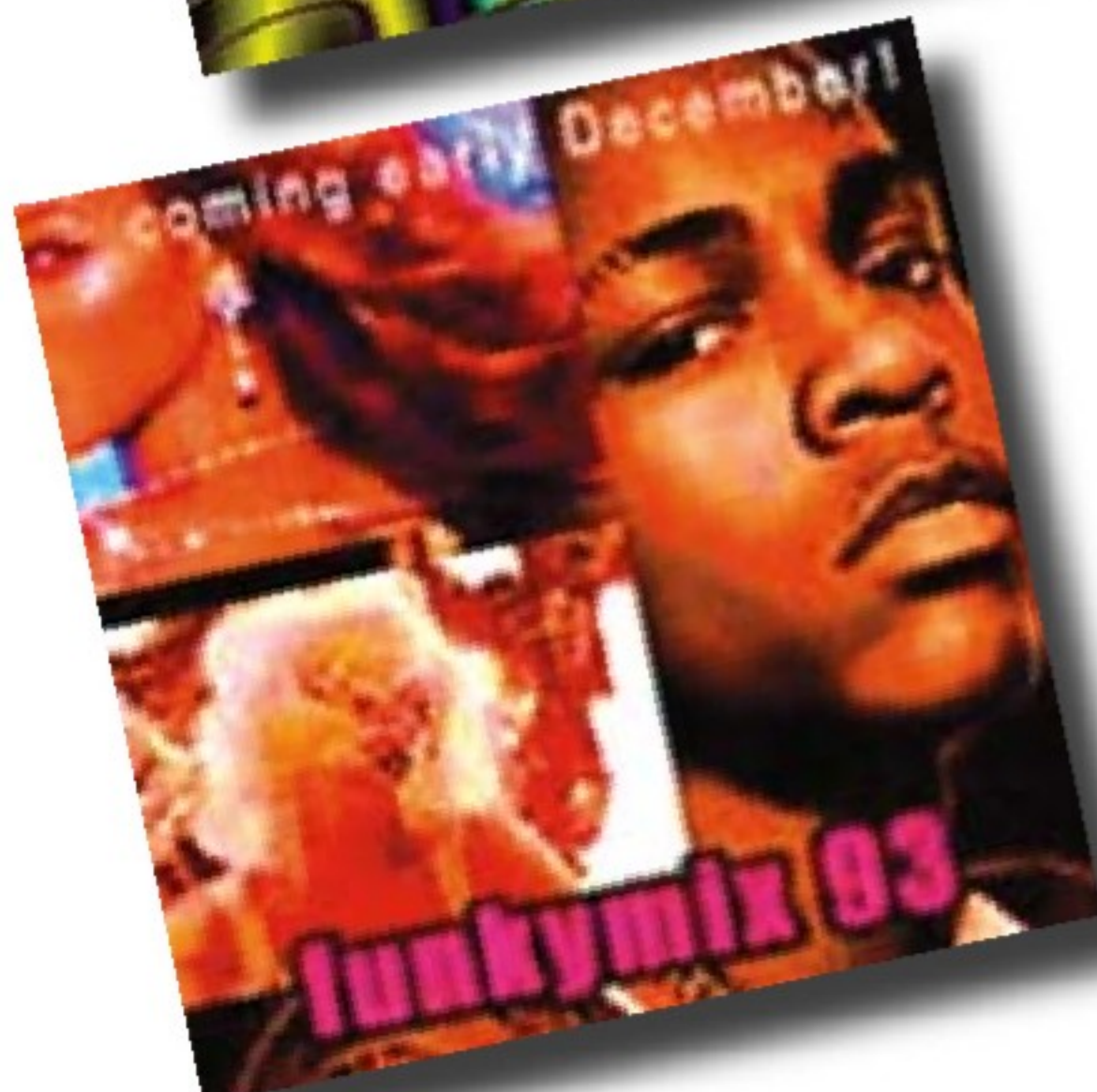
(Harris Mix) from gets the house facelift at 128 BPM. A very usable remix of this big classic radio hit. House/trance group lio has another club smash with "Kiss You" (128 BPM). This club hit gets a remix from Mark Roberts and utilizes a very usable girl-vocal track to play in your late-night sets. NRG artist Sarah Atereth gets a boost from the Valetin mix on "Out of My Mind" at 134 BPM. This strong dance track is a must-have version of this high-NRG song. The latest from Natasha Bedingfield is "Unwritten Pt 1" at a downtempo 100 BPM and "Unwritten Pt 2" at a pumped-up 126 BPM using the Hani Num Club Mix. Nice remix from Mark and Jim Thias. California favorites Taxi Doll have a modern rock/electroclash feel. Based on the Josh Harris Mix, their track "Waiting" (129 BPM) is a strong alternative dance cut to add to your programming. Hip-hopper Lil' Kim gets a major makeover of her radio hit "Lighters Up" at a

retro-sounding 128 BPM. The dancehall styled vocals are still intact on this high-energy remix. Britney Spears' hit "Mona Lisa" (DJ Volume Club Mix) at a bumping 136 BPM is a fun wee-hours remix. Closing out the set is "All These Things That I've Done" from rockers the Killers at 128 BPM. It's based on the Morel Mix and is also a strong alternative track to program.

If you want to play long extended remixes of today's hottest hip-hop and R&B then **FUNKYMIX 93** is the series you need! It kicks off with a booty-styled intro remix of "Luxurious" from Gwen Stefani (featuring Slim Thug) at 131 BPM. It goes to half-time on the verse and goes back up during the chorus. Good for early evening programming. "What It Do" from Lil' Flip featuring Mannie Fresh at 84 BPM features a harsh stadium stomp drum beat that pushes the mix to the top. Nelly, with Paul Wall, Ali & Gipp, are up next with a HUGE radio and club hit "Grillz" at 83 BPM. This ode to the bling on rappers, teeth is a killer remix and is a must have remix of this hit. "Mississippi Cha Cha Slide" is up next from Mixxmaster Lee featuring Redrum & J SmooV at 114 BPM. This is a superstrong, essential group line dance track, and should be in every DJ's booth. The horn samples

from the KC and the Sunshine Band really drive the mix. "Check On It" from Beyoncé, featuring Slim Thug, (83 BPM) gets a sassy street mix. Ray J receives the electro/booty treatment from remixer Dave Jackson on his ballad "One Wish" (128 BPM). This dance version actually works well on the dance floor—a must-spin! "Fresh Azimiz" the big crunk radio hit from Bow Wow (featuring J Kwon & Jermaine Dupri) gets a street remix at a slow 80 BPM. The first track from the Get Rich or Die Tryin' soundtrack is "Window Shopper" from 50 Cent (87 BPM). This remix gets the full-tilt treatment from remixer DJ 2nd Nature and will get your floor moving. Closing out the set is "Stay" from Ne Yo, featuring Peedi Peedi, at a peppy 97 BPM. This very upbeat and happy-sounding vocal R&B song is a great change from everything that is out today. Closing the set is "Better Start Talking" from Donell Jones featuring J.D. (97 BPM), which is also a clean-sounding R&B/hip-hop song with a smoothed-out groove that is a great set-starter. ■

Dave Kreiner is owner of The Source, the nation's largest supplier of CDs and vinyl. All the music reviewed above is available at www.thesourceformusic.com.



X-MIX DANCE 82

DUSTIN KINCAID'S BACK 2 THE 80'S HOUSE OF X MIX (18:16)	126-130
A. SWEET DREAMS	EURYTHMICS
B. OBSESSION	SAMANTHA COLE
C. SAY SAY SAY	HI TACK
D. SHATTERED DREAMS	JAYBEE / MORRIS
BECAUSE OF YOU	KELLY CLARKSON
SUNRISE	ANGEL CITY
BOYFRIEND	ASHLEY SIMPSON
UP & DOWN	SCENT
HUNG UP	MADONNA
DIRTY AND SWEET	TERI BRISTOL
MY HUMPS	BLACK EYED PEAS
NOOKIE TONIGHT	JAMESY P
DUPONT'S 2005 YEAR END MEDLEY 15:00	83-131
A. BOULEVARD OF BROKEN DREAMS	GREEN DAY
B. HOW WE DO	THE GAME
C. PON DE REPLAY	RIHANNA
D. WE BE BURNIN'	SEAN PAUL
E. DON'T CHA	PUSSYCAT DOLLS
F. SINCE U BEEN GONE	KELLY CLARKSON

ULTIMIX 121

RUN IT	CHRIS BROWN	123
TIME AFTER TIME	CYNDI LAUPER	128
KISS YOU	IIO	128
OUT OF MY MIND	SARAH ATERETH	134
UNWRITTEN PT. 1	NATASHA BEDINGFIELD	100
UNWRITTEN PT. 2	NATASHA BEDINGFIELD	126
WAITING	TAXI DOLL	129
LIGHTERS UP	LIL' KIM	128
MONA LISA	BRITNEY SPEARS	136
ALL THESE THINGS THAT I'VE DONE (CD BONUS)	THE KILLERS	128

FUNKYMIX 93

LUXURIOUS	GWEN STEFANI W/ SLIM THUG	131
WHAT IT DO	LIL' FLIP W/ MANNIE FRESH	84
GRILLZ	NELLY W/ PAUL WALL, ALI & GIPP	83
MISSISSIPPI CHA CHA SLIDE	MIXXMASTER LEE W/ REDRUM & J SMOOV	114
CHECK ON IT	BEYONCÉ W/ SLIM THUG	83
ONE WISH	RAY J	128
FRESH AZIMIZ	BOW WOW W/ J KWON & JERMAINE DUPRI	80
WINDOW SHOPPER	50 CENT	
STAY (CD BONUS)	NE YO W/ PEEDI PEEDI	97
BETTER START TALKING (CD BONUS)	DONELL JONES W/ J.D.	97



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oneDJ's journey

A typically unique DJ story

By Stu Chisholm

As *Mobile Beat* celebrates its 100th issue, I vividly recall my own humble DJ beginnings. The year was 1979. "Highway to Hell" and "I Want You to Want Me" were on the radio, Jimmy Carter was president, and foreign competition had forced the Big Three to lay-off thousands of auto workers in Michigan. I was one of them.

DJ to the Rescue

Having been a music collector since I was seven years old, I was known around my apartment complex as "the guy with the big stereo." Our apartment co-op also had an activities committee that I served on, and our mission was to plan fun things for residents to do. I had never considered myself a DJ before, but on many occasions I had brought my stereo over to the clubhouse and played records (no CDs then, kids!) for various functions. So I wasn't too surprised when my phone rang one Friday night.

On the other end was a friend of mine who was getting married the next day. He was in a panic. "Stu, you've gotta help me. My band had a huge argument and broke up tonight—I've got no music for my wedding! If you'd bring your stereo over, I'll PAY YOU to DJ my reception!" With unemployment benefits about to run out, I happily accepted.

Thinking back to that party, it was pretty comical. I had to bounce between a tape and a record by using the selector switch on my JC Penney stereo. When I wanted to make an announcement, I used the hall's PA system, my voice coming from completely different speakers mounted in the ceiling. No wireless mics back then either, so I was chained to the booth. (The best man had to walk back to me to make the toast!)

Still, I somehow managed to develop a rapport with the crowd, play the right music and keep the dance floor packed all night long. The next morning, I woke up to a ringing phone. "Are you that great DJ from the wedding last night?" This would happen two more times, all from people asking my newly married friend for my number! Having three gigs in the bag, I decided that it was time to learn something about the art of being a DJ.

Getting Hooked Up

My first stop was my local Radio Shack. Knowing nothing, I asked the salesman if they had

anything I could use to mix different music sources together. He replied, "Do you mean a mixer?" Thus began my real edjumentation. On his advice I also picked up a second turntable and, a good microphone and installed a platter on/off switch on my original consumer type turntable. With my two tape decks, this would become my basic rig for the next six years.

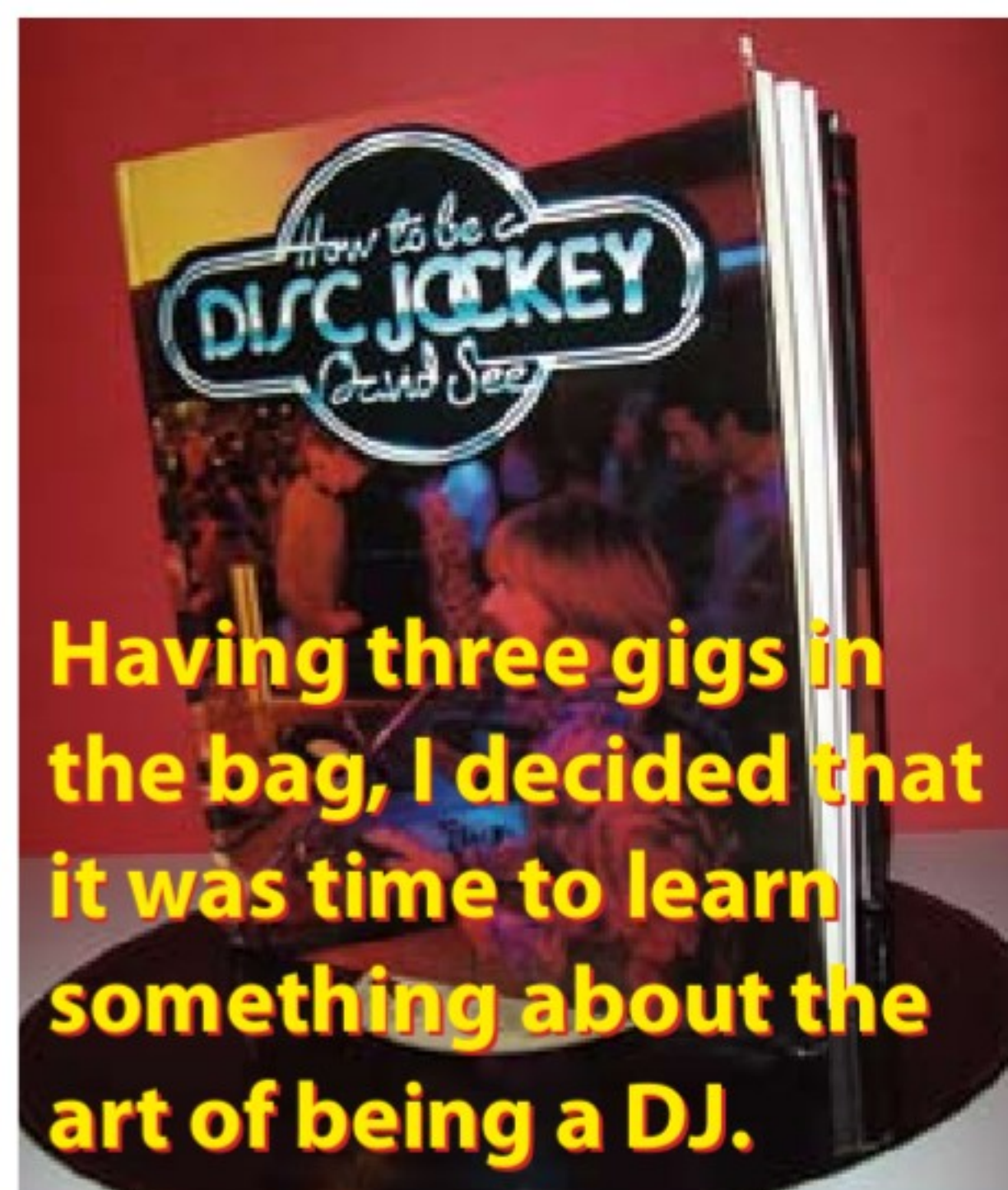
Having the equipment handled, I needed some instruction on how to run a wedding (or any party for that matter), so my next stop was my buddy, Gary, a fellow record collector, "big stereo" owner, and activity committee member who also did some of our events. Being about ten years older than I was, he had been to many weddings as a guest and had a good idea of how things were done. He also was interested in DJ work, so we shook hands, joined forces and became "Gary & Stu, Professional DJ Service."

Not having the Internet back then, or anything like *Mobile Beat* to consult, I used the few Saturdays before my second scheduled gig to get dressed up and head over to a nearby banquet hall, a very large place called Imperial House, with several banquet rooms and one long lobby. I watched as several area bands (I never did see another DJ) did the bouquet and garter, the daddy/daughter dance and other wedding formalities. I took notes, practiced my patter, and felt confident.

The parties came and, by referral alone, kept coming. Handing out business cards increased our bookings even more. Then, by a chance encounter with the owner of a nearby bar, we began to promote our own events. We'd do a Country Night, Motown Party, Halloween and Christmas parties, our only promotion being a flyer that we'd hand deliver to the residents of our apartment complex. The owner was impressed to see lines running down the side of the building and around to the parking lot! Gary and I had a great chemistry, being great friends and sharing a love of music, not to mention a very twisted sense of humor. But before long, Gary began to have health problems. He had a bad back and became unable to carry the music and equipment. (Remember, those vinyl LP cases were monsters!) He told me that he was retiring during a gig—our last as a team.

Going Solo

Sitting at my kitchen table, I began to think about my future. Did I want another partner? Could I go it alone? Or did I want to keep my options open? As I pondered all this, I began to draw in a notebook. As "Gary and Stu," we became known for our personalities. I decided that I wanted to keep that aspect, so my name would be a part of



Having three gigs in the bag, I decided that it was time to learn something about the art of being a DJ.

my company name. But who might I work with in the future? Did I want to depend on anyone else as I had on Gary? The result of all my thinking and drawing was a new name and a new logo, made from a font that I had made for a seventh grade art project: "Stu & His Crew" emblazoned across a big vinyl record.

Having learned about all I could from friends, bands, and trial and error, I still felt I needed something more. I enrolled at the Specs Howard School of Broadcast Arts, famous for training many great on-air radio DJs. I also took some courses at my local community college, which gave me the opportunity to intern at WRIF, the local rock'n'roll radio powerhouse.

While these were both great experiences, the best information came from a surprising place. I was Christmas shopping and walking through the book section of Kmart. On a display table in the kid's section was a book called "How to Be a Disc Jockey" by David See. Because disco was at its peak, it had a very *Saturday Night Fever*-style cover that I thought would look good on a bookshelf, so I grabbed it as almost an afterthought. I was later pleasantly surprised—stunned would be a better word—by the great information it contained! David See was a famous DJ in the United Kingdom, and his book went into great detail, mentioning specific brand names (like Technics turntables and Stanton cartridges), techniques such as slip and slam cueing, and all kinds of tips from his years of experience. It was by far the most comprehensive, informative part of my DJ education.

To paraphrase the Grateful Dead, what a long, strange trip it's been! My DJ education continues with every gig, and looking back makes me look forward to what's ahead. Heavy LPs and hard-to-cue tapes have been replaced by CDs and MP3s; trips to the record store have been replaced by music services and online downloads; gear has become smaller, lighter and more robust. And information abounds. The mind boggles at the thought of what the next twenty-five years will bring...and the fact that we'll still be getting requests for "Celebration." Happy centennial issue, *Mobile Beat*! ■

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building a better future

How to meet your future head-on

By Matt Brys

Where will you be in ten years? Where do you want to be? If we take a look back at the last ten years of mobile entertaining, we witness exciting and challenging events. As we look forward to the next ten years, what might a small glimpse into the future offer? Along with imagining advances in technology, it's challenging to ponder where you will be, where you may want to be. How will you achieve your goals?

The Future's So Bright...

I forecast a complete digital revolution for mobile DJ companies. Music on CD will become a rarity as technology advances and allows more flexibility, feel, and control over the style, flow, and tempo of the mix. In fact, I project that the complete entertainment solution, which is already developing, will be a solid software and hardware package incorporating the use of video, audio, and lighting controls to make for one amazing show. Imagine preprogramming a music video with lighting sequences that are timed perfectly to the mood and tempo of the music. Imagine complete control over the way your audio and visual presentation is created. Imagine a technological solution that will perform all of this for you and do so with ease and lightning speed.

Mobile DJ companies will grow into Wi-Fi technology at their events and provide audio and visual digital streaming over the Web so that guests who could not attend an event can still join in the fun. The equipment we use will become smaller, lighter, and more powerful allowing us to create an aesthetically pleasing and fully functional setup that is less strenuous on our backs.

Pop Culture Driven...

With the help of pop culture and a little ingenuity, entertainment companies will capitalize on the latest trends in the marketplace and use them to their advantage. We have already seen a boom in the Sweet 16 birthday parties through the help of TV show's such as MTV's "My Sweet 16." TV productions covering celebrity weddings, glamorous events, and unique weddings have

increased in popularity. As events become more elaborate, the demand for a unique and original production increases and the expectations of the client grow as well.

Onward and Upward

Diversifying and creating a niche product or service is how a company sets itself apart. As you look forward to the next ten years for your entertainment service, think of the advances this industry has already made and attempt to forecast the future of this amazing trade. Where do you want to be in the next ten years? How do you see yourself getting there? What niche product or service will you provide that will set yourself apart from the competition both locally and nationally?

To help plan for the future, we offer you the following five ideas to challenge your company, your expertise, your skills, and ultimately to grow and improve your business and bottom line.

United We Stand

Strength in numbers is not just a cliché. Capitalize on building relationships with fellow DJs both locally and nationally. If you have not done so, join a networking group such as NAME, ADJA, NACE, AFWPI, your local chamber of commerce, and other professional trade organizations to build your marketability and establish relationships. Utilize these great organizations to meet new members, discover their visions and dreams and perhaps build some together. The next photographer you meet might have a vision that she wants to create at an event that you could assist with. The local videographer might have a great idea that he would like to incorporate at your next wedding. You can create a new service and a synergy that positively affects both businesses.

Challenge Yourself

If you feel as if you have reached the peak of all there is to know, keep searching. Expand your horizons. Take a communications course at a local college. Sign up for an internship program at a local theater to discover the mysteries of stage lighting. Read books on motivational speaking. Take an online course to better your sales skills. Purchase a book or video created by a peer DJ or entertainer. Challenging yourself will not only give you more tools to utilize in your business but will allow you to advance for the future and make your job more exciting!

You may be surprised to find that the next big thing is right under your nose.

Listen

Having a hard time trying to figure out what the "next big thing" might be? Just listen. If we take a little extra time and listen to our clients' needs and wants, we can get some great ideas for not only their event but for future events as well. Listen to the constructive feedback each client may give. Look for feedback from fellow DJs and vendors in your marketplace. Ask questions such as "How do you envision events looking five years from now?" or "What have you not seen at an event that you would love to?" You may be surprised to find that the next big thing is right under your nose.

Look under the Hood

Take a good, hard look at your company image, your equipment setup, your marketing collateral, your sales pitch, and more. Dissect each piece of your business and ask yourself if there is anything that you can do better. You will find that anything can be done better, more efficiently, with more style, greater ease, and with more potential. Take the time to discover what that advancement may be for your company. Ask the opinion of trusted colleagues. Discover the opinion of past clients. Never "settle."

Discover Your Dream

What have you always wanted to try? Perhaps you are an excellent DJ, MC, and entertainer, but your dream has always been to create the most amazing light show this country has ever seen. Maybe your passion is in video editing, prop production, event design, or wedding coordination. Leave no stone unturned. Take a piece of paper and write down the top five things you are amazing at and the top five things you want to improve on or want to learn more about. Keep this list for one year and stick to it. Explore.

The world doesn't stand still, so neither should you or your business. It's up to you: you can start now and build a better future. ■

Matt Brys is the owner of Extreme Productions DJ Entertainment, LLC (www.extremeprodjs.com) based in the Sacramento, California, area.



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is the DJ obsolete?

A singular question with multiple answers

By Mike Ficher

In the formative years of the mobile DJ profession, long before the alphabet soup of MP3s, DAT, MDs, CDs, and PCs, long before the untethered world of hands-free microphones and wireless Internet, long before iPods and powered speakers, the novelty of on-site music, programmed on the spot, formed the perception and the reality of the business.

To quote an advertising campaign from that long-ago era, "You've come a long way, baby." Today's mobile entertainer is, more often than not, a multiskilled performer. From the creative game mayhem of Scott Faver to the captivating storytelling of Randy Bartlett to the all-out audience interaction of Todd Mitchem, the concept of disc jockey, in most applications, has journeyed far from its roots as a music programmer.

Which then begs the question—is the mobile DJ obsolete?

The Fence

"Yes," offers David Van Enger, of Music in Motion, serving the Sacramento, CA, market. "With regard to a DJ in the truest definition—a person who plays music and makes announcements—yes."

And yet... "No," observes Van Enger, "because the reality is that the true mobile DJ has been continually evolving for the last forty years or so. Within the last ten to fifteen years, what we refer to as a mobile DJ been somewhat challenged or, if you prefer, developed."

While the responses may seem contradictory, Van Enger's views of who we are in the current entertainment world are complementary and reflect a broader consensus.

The Market Speaks

Every industry and profession evolves. Some become victims of new technologies, a more consumer-friendly product, automation, or changing or vanished demand. Many survive by modifying their focus, their products, or their

services. Hewlett Packard initially built measuring equipment for industry before morphing into the largest seller of computer printers in the world. Although started as an incandescent light research company by Thomas Edison, General Electric became one of the largest builders of jet engines in the world. Now, the company derives more than half its revenue from financial services. Apple helped pioneer the personal computer market, but is on a speed-of-light pace to emerge as one of the largest sellers of music in the world.

Over the past three decades, mobile DJs have responded to technological advancements, increased competition, shifting client expectations, and pop cultural phenomena, by acquiring more entertainment skills, expanding their service offerings and repositioning themselves in the market.

A spin-off of Hewlett Packard (Agilent Technologies), though, still sells measuring devices. GE still sells power and builds engines. Apple still markets computers. And yes, despite the expanding bag of tricks, mobile DJs still feature music as their primary service.

How Do You Like It?

But, like the companies mentioned, mobile DJs have evolved, expanded, and responded to a changing market. Aside from lighting, game shows, and abundantly available props, many are now skilled event coordinators, exceptional emcees, commercial-level voiceover actors, qualified dance instructors, creative game show hosts, stimulating hypnotists, polished comedians, respectable actors, and compelling storytellers. Which again begs the question—is the mobile DJ obsolete?

Voice Your Choice

"By taking on these additional responsibilities and roles, we have been able to not only charge more, but more importantly, we have increased the DJ's value to the success of the event," noted Van Enger.

While technology has significantly impacted the profession—for one, lowering the barriers for entry—the additional performance skills and increased roles have probably done more to expand a singular service—offering music to a suite of choices.

Despite the expanding bag of tricks, mobile DJs still feature music as their primary service.

À La Carte?

Clients can now hire strictly a music service, the "human jukebox," but more wedding clients prefer quality vocal aptitude and exceptional coordinating skill with the main course of music and a sound system. Many corporate clients want an entertainer who can call upon a variety of high-level skills to engage and enthrall an audience. And, almost every market, from metropolitan to rural areas, has mobile DJs who can fulfill a growing variety of entertainment functions.

It's All in the Name

"Even though we still spin CDs, we can still use the term 'disc jockey,' it still applies to the trade," offered Dave Star of Star Productions, serving Central Oregon. "However, since a lot of us are now using other technologies to drive our systems and using other elements to entertain folks beyond just playing music, I would prefer that those of us who are currently using those tools should start using the term 'director of entertainment,' or DE. How about EJ for 'entertainment jockey'...or just plain 'entertainer.'"

"Terms such as master of ceremonies, entertainer, video jock, karaoke jock, coordinator, and party host have become additional descriptions of our position," says Van Enger. "This is an excellent step for our industry."

A New Paradigm

So, is the mobile DJ obsolete? Yes...and no. "The reality is that the music is still the most important thing we do," notes Van Enger. "DJ/MCs can handle every potential aspect of an event, but if they don't play the right mix of music for that specific group, the event will not be a complete success. The music is still the main reason people are hiring people who do what we do." ■

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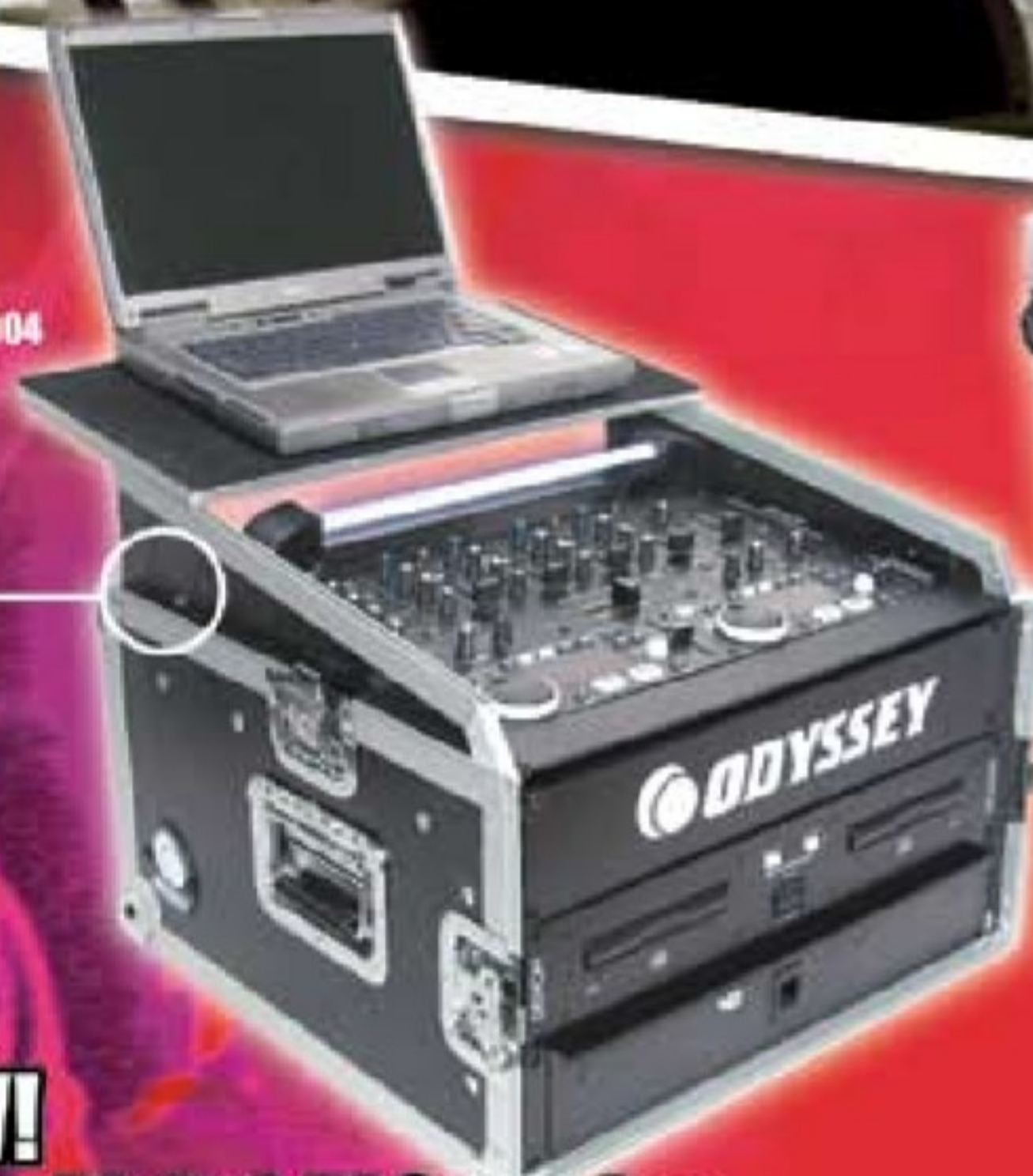
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futureDJ?

Dateline: October 31, 2015...

By Mark Johnson

DJ Cosmo is running late to his next gig but he's not worried. In the past, he would have panicked, anticipating all of the logistics of each DJ job. You know, the carting in of the equipment, setting up, laying the cables, preparing his song sets, etc.

But Cosmo is gellin' like a felon. He knows that he only needs to make one trip with his equipment from his car to the dance floor. It's not that he's Superman and can carry 800 pounds of speakers, amps, and music. He's confident that this will be another five-minute setup before he gets the party rockin'.

Cosmo just has to make sure that the room has a single AC outlet that's mandated by the DJ Act of 2009, requiring all banquet facilities

to have power near the DJ area. The hall is in compliance, and within a few seconds, he sets up his RS-6000 mixer, XL-7000 wireless speakers and his HD-5000 wireless headphone/microphone combo.

He's never looked back to the old days of MP3s, cables, and wires. He checks his private wireless network connecting his system to the speakers, mic, and headphone, verifies the correct wireless VPN settings to his home location and gets the party started with plenty of time to spare.

He's got the latest e-mail from the client regarding last-minute requests and has cross-referenced it against the DJ-Net.com master library. The McFly family throws some awesome parties and he wants everything to be perfect.

Imaginative Mega Mixer

He announces that he takes requests but nobody approaches him. Rather, they text-message their requests directly to his RS-6000 using its wireless

receiver, and they are cued in the order received. He matches them to pending songs and is happy that the guests are going where he is going.

He loves his RS-6000. Using regular AC power or powered by its aluminum chlorhydrate battery, it can last 20 hours under the heaviest use. With its internal wireless router, he can connect to his microphone, headphones, and any RFX-enabled self-contained speakers.

Containing the latest Decium X10 chip, Cosmo's RS-6000 packs a 7 terahertz processor and over 100 gigabytes of flash memory to buffer any downloads. When optimized with the DJ-Net wireless network, he can download almost ten songs per second. Its sturdy case is made of unobtainium and can take the wear and tear a busy DJ like Cosmo can dish out.

Since the discovery of inverse phase-coupled compression techniques, all speakers can be reduced to shoebox-sized micro cabinets weighing no more than ten pounds. Delivering up to 120 dB from 10 Hz to 22,000 kHz, the full

audible spectrum is reproduced in pure digital clarity.

His RS-6000 receives eight simultaneous channels of streaming audio and DJ Cosmo can preview any portion of any song or remix since the beginning of the electronic audio era. After all, having 27,000,000 songs a mouse click away is a lot better than dragging those bulky MP3-laden computers around. Having access to songs in over 75 languages from the last 130 years gives him the latitude to perform for any party, any occasion, any location for any demographic audience.

The RS-6000 has compiled every playlist for every performance he and other RS-6000 DJs have done and allows Cosmo to cross reference the songs based on party type, requests, and songs played. He can instantly retrieve the top twenty songs for any situation. Bulgarian surprise fiftieth birthday party? No Problem. Best wedding songs in Michigan during the 1980s? Please. Eskimo Orthodox Bar Mitzvah? Did two last month.

Plus, with the optional direct studio-to-RS-6000 feature, he has access to every song currently being recorded. He's on an instant feed from the record labels, receiving songs the minute they're finished in the recording session. That should take care of any last-minute requests. What a concept. Having songs before anyone else has heard of them yet

One thing he doesn't care that much for is the automatic "Next Song" feature that reviews

the last few songs, compares it against his perpetual history, and suggests the next one. He still likes to maintain a little creativity.

His favorite feature is the multimode setting on the graphical touch screen. There, he can choose to perform in MP3 mode and click his songs, CD mode and press the touch screen or 12" mode with two realistic rotating disc images. He likes to scratch with these songs whenever he performs for oldies parties. The Black Eyed Peas never sounded better.

Cosmo's father deejayed back in the '90s and can hardly tell the difference between his son's mixes on the RS-6000 and the old recordings he carefully preserved on Mini-Discs. A tear comes to dad's eye as he fondly remembers his 1200s that are currently in the Smithsonian.

At the party's conclusion, Cosmo logs off of his VPN and packs everything away. On his drive home, he can review any of his mixes using his car's stereo and the "rewind" feature on the RS-6000. He makes a note to tighten up that Eminem/Cher/Devo oldies megamix.

Reality Check?

Sound farfetched? Maybe. But virtually every technological innovation came from the imagination of someone who dreamed "What if?" and answered "Why not?"

Many of the references mentioned probably won't take ten years to develop. The

Every technological innovation came from the imagination of someone who dreamed "What if?" and answered "Why not?"

iPod and Numark's iPod mixer are just one step in that direction. Wireless microphone technology can be coupled with music to replace patch cords and speaker cables. Speakers continue to get smaller and smaller, yet retain their larger parent's acoustics.

About the only thing that will still be present is the need for a professional DJ to read his human audience and react to their benefit. If this RS-6000 mixer ever becomes a reality, then any tangible hardware/music advantage we have will again disappear when Joe Consumer can spend the money to purchase his own. Already the normal person has access to the same amount of music that we do.

In conclusion, the DJ should focus on selling the results of a good party and not the method. Illustrating quantifiable elements such as number of songs, number of discs, or number of watts leaves you exposed for someone else having higher numbers. Even focusing on years of experience may backfire. Focusing on the service side, i.e., the value the DJ brings to facilitating the enjoyment at a party, is something that can't be replaced at any time, now or in the future. ■

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master of music and magic

Prestidigitation: a fresh method of entertainment invigoration

By Paul Harter
and R. A. Lindquist

Now that the Internet and iPods have made it easy for anyone and everyone to build a collection of music that rivals that of many DJs, the key to being a successful “professional (i.e., ‘I do this for a living’) mobile entertainer” is becoming a good, all-around performer. You need more than music. You need to be a good MC who can guide and motivate the crowd. You need to have a powerful presence that commands attention. You need to develop skills that break the ice early in the event. Here is where it’s helps to have a few good tricks up your sleeve.

The Trick Is Connecting

Along with your killer collection of party tunes and knowledge of how to use them, you need to bring something unique to the event—something that grabs the attention of the guests, while giving your clients real value for their dollar. For a growing number of mobile entertainers, magic is the answer. It’s inexpensive, generally not requiring additional large pieces of gear, and relatively easy to master, with some focused practice. Plus, it appeals to all ages.

Magic is personal both in performance and in observation of the performance. Spectators become personally involved as they try to understand how you performed the particular illusion that was just demonstrated. It’s personal to you because of the hard work that you put into honing your performance. Your “patter” (the words and comical lines that you use as you deliver the effect), gestures, props, and body language all help create a personalized performance. And no two magicians do the same illusion in the same manner. These factors make each illusion that you perform yours and yours alone.

What’s Magic for You?

To help you decide what level of involvement you might want to attempt, we can break the different aspects of magic down into three categories:



- 1 **Performance complexity.** This relates to your personal skill level and your ability to wrap your mind around the intricacies of each illusion.
- 2 **Bang for the buck.** This is the relationship between the cost of performing the illusion to the reaction you believe you can achieve with it. You might find an illusion in a magic book that will cost you next to nothing and get the same reaction as a \$300 illusion from a magic shop.
- 3 **Suiting your style.** Some magicians prefer illusions that utilize everyday objects that most folks carry with them. Others like larger illusions that look heavily prepared. Your choice of illusions depends on your style and illusion achievement (e.g., a flower illusion to introduce a bride, a CD illusion to introduce a song, or a picture frame illusion to introduce a special guest).

In the Mirror

“The basics” are the most important building blocks you’ll need for successfully performing magic. The nuances of each turn of a hand or lift of a finger can mean the difference between an enchanting illusion and an outright goof-up that leaves you with egg on your face.

Performing by yourself in front of a mirror can help you perfect all of your movements so each looks natural but still allows you to perform the illusion so as not to get caught. For example, with the illusion known as a “French Drop,” involving a large coin (holding a coin between

the pointer finger and thumb, placing the thumb of the opposite hand under the coin and pretending to grab the coin with the opposite hand but simply allowing the coin to drop into the palm of the original hand), practicing in front of the mirror is absolutely paramount to achieving a good performance. That is why it is very important to get all your mannerisms and movements down perfectly before you perform in front of an audience.

The DJ Magic Kit

The best way to learn how to do magic is to hang with other performers who have the same interest. It also doesn’t hurt to have some extra help, so, with this in mind, the DJ Magic Kit was created for specifically for DJs who want to add another dimension to their entertainment skills. It contains several relatively easy illusions, each with a strong “wow” factor. The kit proved itself dramatically last June, as it received an overwhelmingly positive reception at the Mobile Beat DJ Show and Conference in Niagara Falls.

The kit itself is a very affordably priced collection of tools for performing rather simple yet quite mesmerizing magic tricks. Open only to attendees who purchased the tools, a special seminar at the last MB show included up-close and personal instruction on every illusion that was in the kit. This way, the secrets were kept within the tight confines of those who were truly interested in adding a little magic to their performances. In addition, this approach promoted a genuine appreciation for magic and for the techniques and discipline needed to achieve the proper performance of each illusion.

Magic and mobile music entertainment can be a perfect match for many performers who already have well-developed skills for crowd interaction. For some, it will be just the thing they need in their bag of tricks (no apologies for the pun!) to help them reach the next level. For less experienced entertainers, magic can also provide a way to build “people skills,” helping them learn how to hold a crowd’s attention, one illusion at a time. Whichever place you find yourself, you sure to benefit by adding a little magic to your routine! ■

Look for Paul Harter and the DJ Magic Kit at MBLV.06, Mobile Beat’s milestone show this February. He’ll again be conducting a workshop to explain the illusions included in the kit and will offer a variety of other illusions.



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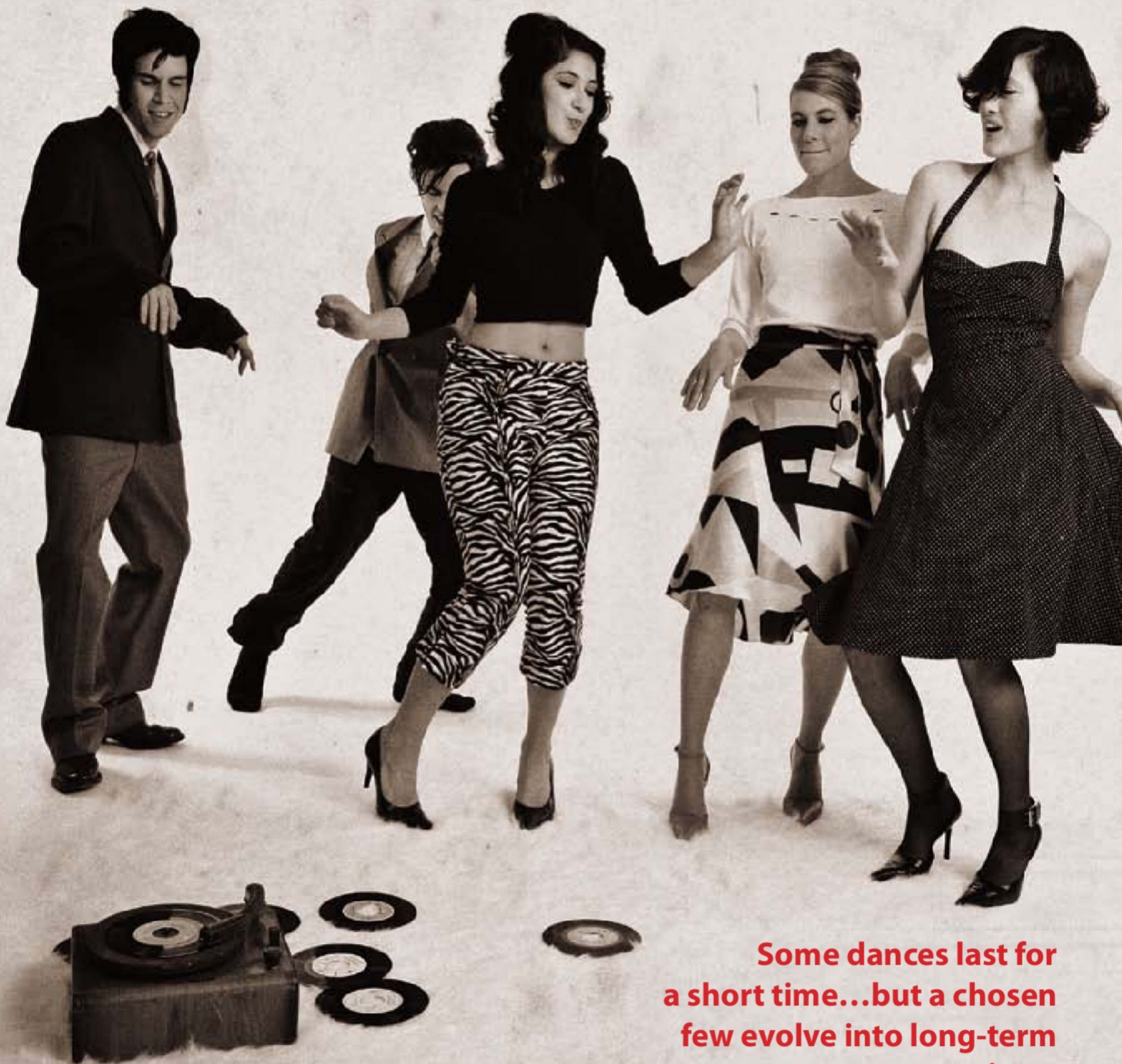
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**Some dances last for
a short time...but a chosen
few evolve into long-term
companions.**

By Mike Ficher

On the ubiquitous, daily *American Bandstand* show in the 1950s, one of the most popular segments featured the teens of Philadelphia offering their feedback on a newly released 45. (That's a small circle of vinyl with the large center hole and one song per side, for the uninitiated.)

While many attributes were assigned by the dancers when generating scores for the presented songs, more often than not the decision on Rate-a-Record distilled down to the song's dance-friendliness. So much so that "It's got a great beat and you can dance to it" emerged from the show to become a staple of pop lexicon.

Meet the New Boss, Same as the Old Boss

Although most mobile DJs have added a variety of equipment and a bevy of skills to make their services more attractive to clients, the level and energy of the dancing is one of the most critical measurements of an entertainer's success at an event.

In the interest of providing the most enjoyable dance experience, mobiles benefit by staying in sync with current dance trends. Some last for a short time, and many never really impact music selections at all, despite pop culture currency. But a chosen few evolve into long-term companions.

Blast from the Past

When *Mobile Beat* published its first issue in April 1991, Londonbeat occupied the top spot on the Billboard dance chart with "I've Been Thinking About You." C&C Music Factory's "Here We Go Again" rounded out the dance chart toppers that April.

On the dance floor, the world was finally growing weary of freak dancing's ancestor, the Lambada craze of 1990. Break dancing had become yesterday's flash in the pan and the Urban Cowboy-inspired country partner and lines dances found a spot in the barn with the mechanical bull.

It's Electric

The Electric Slide, originally choreographed in 1976 for the reopening of Vamps Disco in New York, seemingly emerged as the mobile DJ's survival dance of the 1980s.

The song, "The Electric Boogie," was recorded by Marcia Griffiths, one of Bob Marley's longtime back-up singers, and produced by Bunny Wailer, one of the Wailers, in 1982. The song didn't light up the charts. Then, re-recorded in 1989, the song and the dance caught fire in the clubs of Washington, D.C., and Virginia, subsequently spreading throughout the United States. The dance is still—even more than fifteen years later—a reliable hit in most DJs' dance-floor song arsenals.

Line Up

The following year saw a marketing ploy from the 1950s and 1960s—choreographing a dance specifically for a new release—successfully recycled.

Melanie Greenwood created a visually appealing, moderately challenging 32-count line dance to Billy Ray Cyrus's "Achy Breaky Heart," a remake of a song originally recorded by the Marcy Brothers in 1991 as "Don't Tell My Heart." The timing was right, and the dance clicked like a happy cowboy's spurs.

Complemented by Brooks and Dunn's "Boot Scootin' Boogie," and a notable dance choreographed by Tom Mattox and Skippy Blair, the two songs and dances catapulted a budding resurgence in country dancing—the decade's focus on line rather than partner—into a full-blown phenomenon.

Soon, mobile DJs—even in urban areas—were complementing their usual pop, rock, and rap dance selections

with sets of country, specifically, songs to support the emerging line dance craze. The mainstream intensity lasted about five years before line dancing settled down into a more limited, but permanent niche.

Olympic Event

Originally recorded in 1993 as a new flamenco-rumba-pop fusion theme with Spanish lyrics—and no associated dance—"Macarena" did well in Spain, but made little impact anywhere else. Remixed by the Bayside Boys and embellished with newly minted English lyrics, the song hit the Billboard charts and stayed for a record 60 weeks on the Hot 100 singles chart, eventually winding its way to the top for 14 weeks in 1996.

Although the music leant itself to a fast dance, a Venezuelan flamenco instructor created the line dance for her class. The Macarena emerged from the South American country to worldwide fame—and a spot on every DJ's dance floor.

Yes, the dance inspired a backlash: a VH1 program called *40 Awesomely Bad #1 Songs* has even listed Los Del Rios's version as the #1 bad #1. Nevertheless, the dance became a popular addition—albeit a double-edged sword—in every mobile entertainer's interactive events.

Into the Gap

Years ago, Dick Clark was asked which came first, the song or the dance. Clark noted that the kids on his popular *Bandstand* show in the '50s created or brought the dances to public trial and the record industry responded to the successful ones with songs incorporating the dance in the title.

Well, the bottom up bubbling of dances experienced a blow when *Bandstand* concluded its thirty-two year run in 1989. New avenues for fertilizing the nation with new or old dances had to be explored.

When the Gap leveraged the popularity of the movies *Swing Kids* and *Swingers* to develop the energetic and memorable "Khaki's Swing" commercial spot in 1999, mobiles quickly supplemented their traditional big band swing with the nouveau swing of Big Bad Voodoo Daddy, Indigo Swing and others, to satisfy the budding Lindy Hoppers and swing dancers.

Yet, because of the athletic prowess demanded and the time investment necessary to develop skills consistent with the young hoofers on the tube, the swing dance craze did not last long.

Picante Grande

Many Latin dances in many variations—rumba, cha-cha, tango, cumbia, mambo, and salsa—have enjoyed spurts of popularity since the 1940s. In the late 1990s, with the burgeoning Latin population in the United States, the infectious rhythm of the music, and the public's seemingly incessant desire for new expressions in partner dancing, Latin dances, particularly salsa, made strong inroads in many DJ playlists.

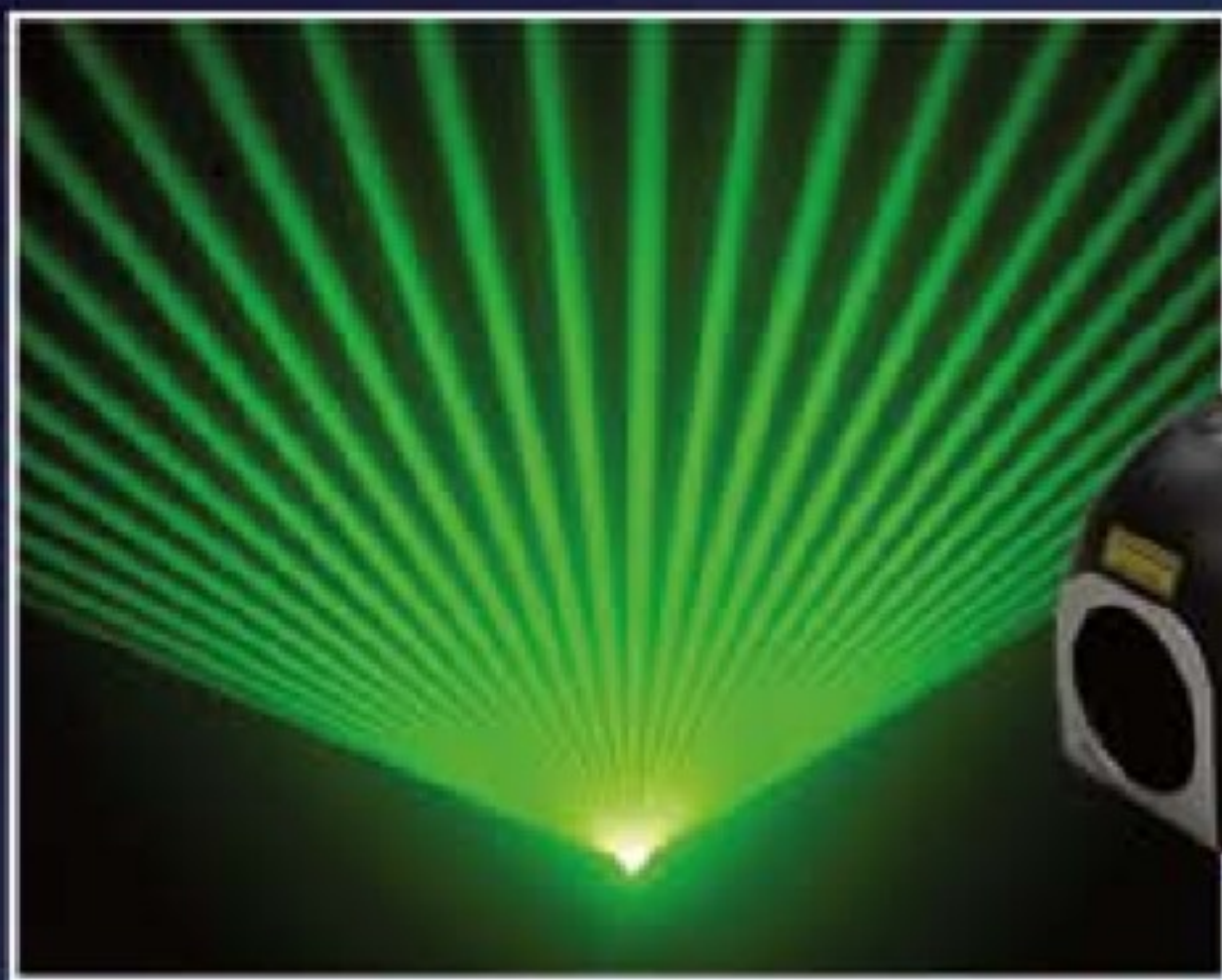
Will You Still Love Me Tomorrow?

In the new millennium, frankly, not much has captured the broad public imagination as the Macarena did in the 1990s and the Electric Slide in the 1980s. Although heavily hyped in 2002 (#1 song in sixteen countries, built-in simple movements) the Ketchup Dance couldn't cut the mustard with the American public.

Mobile entertainers are always keeping an active ear to the floor for the next hot trend in dancing, always looking for the next "It's got a great beat and you can dance to it" kind of number. The past fifteen years have been filled with spurts, staples, and stiffs. Can't wait to see what the dance floor will be like when *Mobile Beat* #200 hits the stands! ■

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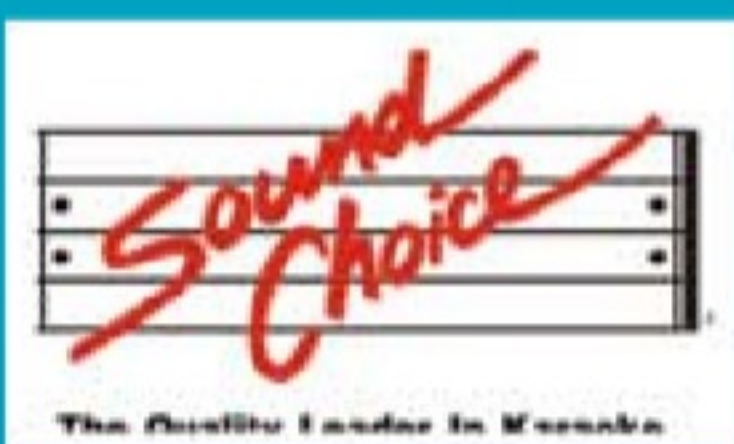


Mobile Beat

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By Jay Maxwell

For our 100th issue we decided to give our resident musicologist a chance to look backward and forward at the music he's been writing about for almost fifteen years. Think of it as "Play Something We Can Dance To!" on steroids...

In the Beginning

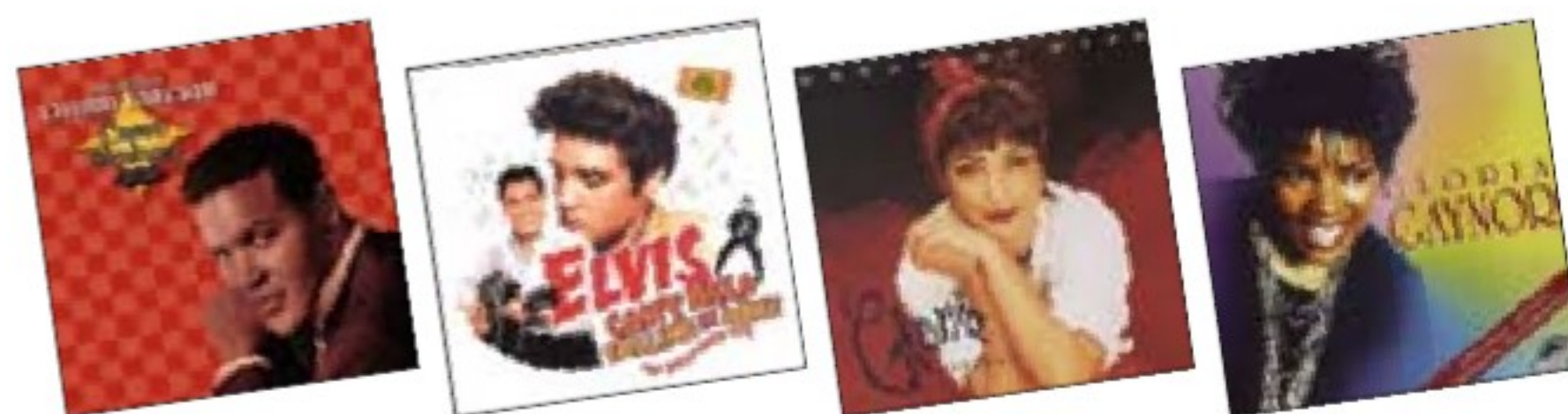
There are very few things in life that are free. Imagine my surprise when I opened a box of equipment that I had ordered from a DJ equipment company in Columbus, Georgia, and found a free magazine called *Mobile Beat* included in the shipment. At first I thought it was a catalog, but when I read the words inscribed across the top of the page, "The Official Trade Newsmagazine for Professional Mobile Disc Jockeys," I knew this was a magazine worth reading. It didn't take me long to read the entire magazine—it was a mere twenty eight pages long, including the covers. But, the wealth of knowledge contained in those few pages was incredible. My initial reaction was that I couldn't believe that no one had told me about this magazine before. How could this secret of "the only magazine specifically for the professional mobile DJ" have been hidden from me? As I closed the cover however, I saw the following: April/May 1991, Vol. 1, Issue 1. This was the first issue of what I knew was destined to be a landmark publication for the disc jockey industry.

Just by chance, I had to order more equipment shortly after receiving the premiere issue of *Mobile Beat* and could not believe that I was lucky enough to receive a complimentary copy of the second edition of the magazine. Knowing that my luck might soon run out, I stopped procrastinating and called to order a subscription. While giving my order on the phone, I assumed that the person I was talking to was a minimum wage earner working his way through college. I had no idea that the gentleman that I was giving my order to was Bob Lindquist—founder, editor in chief, and publisher of the magazine. Finally realizing who I was talking to, I told him of an idea that I had, which was to create play lists for the mobile DJ similar to what I had done as music director for a radio station in the 1980s. Little did I know at the time that I would be associated with *Mobile Beat*, given the honor of writing a feature article called "Play Something We Can Dance To!" for issue number 11. When the article was published it was a reason to celebrate. My children, Rebecca and Robert, were not yet born, but I envisioned telling my grandchildren one day about my crowning glory when I was asked to write an article for a professional magazine.

That was only the beginning of my journey. The most rewarding aspect of writing this feature for every issue since issue 11, has been hearing from DJs from all over the country who have either read these articles or have bought my book (also called *Play Something We Can Dance To!*) and have commented that they have actually used the information to enhance their performances. I am both a full-time mobile disc jockey and a full-time college professor at Charleston Southern University. As I type this article, I am also watching my Mathematical Structures students take their final exam. Nothing is more rewarding to me than to be able to share my experiences and expertise to help get someone to that next level. This is true whether it is helping a student master a mathematical concept or helping a DJ in Idaho make his show just a little bit better. My students show me their skills by the work on their tests. Every mobile DJ shows his skills by passing a weekly test, hopefully receiving a grade of A, each time he plays a gig.

Making the List

As Dan Walsh and I brainstormed for the perfect focus for this issue—it had to be significant for issue 100—we at long last knew that nothing shy

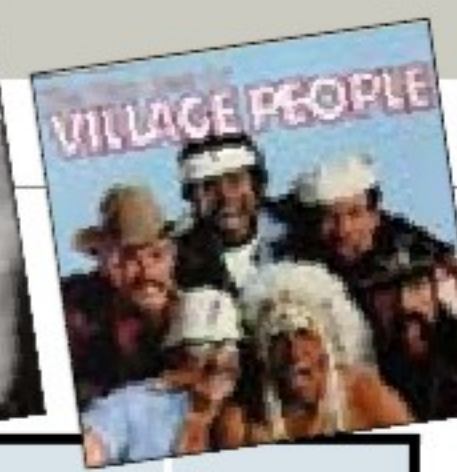
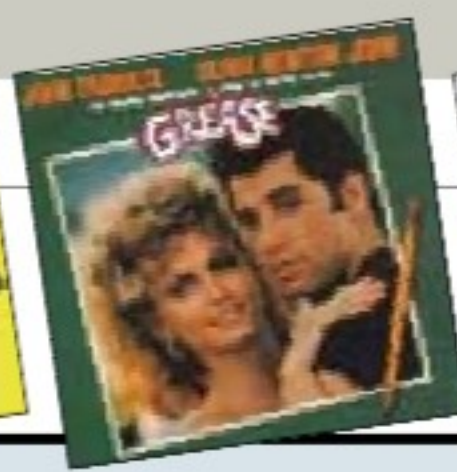


Definitive Top 50 of All Time

Jay's Rank	SONG TITLE	ARTIST	CATEGORY	YEAR
1	ELECTRIC BOOGIE (SLIDE)	MARCIA GRIFFITHS	PARTY	90
2	OLD TIME ROCK & ROLL	BOB SEGER	PARTY	79
3	YOU SHOOK ME ALL NIGHT	AC/DC	PARTY	80
4	SHOUT	OTIS DAY	PARTY	78
5	LOVE SHACK	B-52's	PARTY	89
6	CELEBRATION	KOOL & THE GANG	PARTY	81
7	TWIST	CHUBBY CHECKER	PARTY	60
8	MONY MONY	BILLY IDOL	PARTY	87
9	Y.M.C.A.	VILLAGE PEOPLE	PARTY	79
10	BROWN EYED GIRL	VAN MORRISON	PARTY	67
11	UNCHAINED MELODY	RIGHTEOUS BROTHERS	SLOW	65
12	CHICKEN DANCE	EMERALDS	PARTY	
13	WE ARE FAMILY	SISTER SLEDGE	PARTY	79
14	RESPECT	ARETHA FRANKLIN	PARTY	67
15	IN THE MOOD	GLENN MILLER	PARTY	39
16	TWIST AND SHOUT	BEATLES	PARTY	64
17	BRICK HOUSE	COMMODORES	PARTY	77
18	UNFORGETTABLE	NATALIE/NAT KING COLE	SLOW	91/51
19	FRIENDS IN LOW PLACES	GARTH BROOKS	PARTY	90
20	WONDERFUL TONIGHT	ERIC CLAPTON	SLOW	78
21	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY	SLOW	62
22	LET'S TWIST AGAIN	CHUBBY CHECKER	PARTY	61
23	JAILHOUSE ROCK	ELVIS PRESLEY	OLDIES	57
24	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	SLOW	67
25	PUSH IT	SALT-N-PEPA	DANCE	88
26	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN	PARTY	92
27	CONGA	GLORIA ESTEFAN	PARTY	86
28	STAYING ALIVE	BEE GEES	PARTY	77
29	PRETTY WOMAN	ROY ORBISON	PARTY	64
30	I WILL SURVIVE	GLORIA GAYNOR	PARTY	78
31	SWING THE MOOD	JIVE BUNNY	PARTY	89
32	SUPER FREAK	RICK JAMES	PARTY	81
33	GREAT BALLS OF FIRE	JERRY LEE LEWIS	OLDIES	57
34	MY GIRL	TEMPTATIONS	OLDIES	65
35	CRAZY	PATSY CLINE	SLOW	61
36	NEW YORK, NEW YORK	FRANK SINATRA	PARTY	80
37	WHAT I LIKE ABOUT YOU	ROMANTICS	ROCK	80
38	ICE ICE BABY	VANILLA ICE	PARTY	90
39	PLAY THAT FUNKY MUSIC	WILD CHERRY	PARTY	76
40	MUSTANG SALLY	WILSON PICKETT	PARTY	66
41	BUST A MOVE	YOUNG MC	PARTY	89
42	1999	PRINCE	PARTY	83
43	ROCK AROUND THE CLOCK	BILL HALEY	OLDIES	55
44	WILD THING	TONE LOC	PARTY	89
45	GET DOWN TONIGHT	KC & THE SUNSHINE BAND	PARTY	75
46	DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS	PARTY	76
47	THE WANDERER	DION	OLDIES	62
48	TAKIN' CARE OF BUSINESS	BTO	ROCK	74
49	DANCING QUEEN	ABBA	PARTY	77
50	FOOTLOOSE	KENNY LOGGINS	PARTY	84

Continued on p. 40

The Top 200 for 2006



JAY'S RANK	SONG TITLE	ARTIST	CATEGORY	YEAR	MB 2004	MB 2000	MB 1996	MB 1992
1	BROWN EYED GIRL	VAN MORRISON	PARTY	67	16	35	6	53
2	ELECTRIC BOOGIE (SLIDE)	MARCIA GRIFFITHS	PARTY	90	2	9	3	14
3	BRICK HOUSE	COMMODORES	PARTY	77	14	42	131	46
4	Y.M.C.A.	VILLAGE PEOPLE	PARTY	79	3	7	1	84
5	LOVE SHACK	B-52's	PARTY	89	8	39	4	19
6	WE ARE FAMILY	SISTER SLEDGE	PARTY	79	45		95	24
7	BUILD ME UP BUTTERCUP	FOUNDATIONS	PARTY	69	109	136	193	148
8	PLAY THAT FUNKY MUSIC	WILD CHERRY	PARTY	76	10	188	113	92
9	DANCING QUEEN	ABBA	PARTY	77	32	189	194	
10	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	SLOW	67	77	102	34	73
11	CELEBRATION	KOOL & THE GANG	PARTY	81	6	43	11	8
12	OLD TIME ROCK & ROLL	BOB SEGER	PARTY	79	7	17	2	1
13	SHOUT	OTIS DAY	PARTY	78	25	12	19	2
14	MUSTANG SALLY	WILSON PICKETT	PARTY	66		181	62	
15	SWEET HOME ALABAMA	LYNYRD SKYNYRD	PARTY	74		105		
16	YOU SHOOK ME ALL NIGHT	AC/DC	PARTY	80	5	20	12	17
17	I WILL SURVIVE	GLORIA GAYNOR	PARTY	78	23	71	141	
18	C'MON 'N' RIDE IT (THE TRAIN)	QUAD CITY DJs	PARTY	96		23		
19	STAYING ALIVE	BEE GEES	PARTY	77	27	56	142	
20	GETTIN' JIGGY WIT IT	WILL SMITH	PARTY	98	176	5		
21	TWIST	CHUBBY CHECKER	PARTY	60	43	13	8	5
22	RESPECT	ARETHA FRANKLIN	PARTY	67	26	79	43	55
23	CHA CHA SLIDE	MR. C - CASPER	PARTY	2001	1			
24	YEAH!	USHER	PARTY	2004				
25	GET THE PARTY STARTED	PINK	PARTY	2001	21			
26	KISS	PRINCE	DANCE	86	80			
27	TWIST AND SHOUT	BEATLES	PARTY	64	133	60	7	7
28	MY GIRL	TEMPTATIONS	OLDIES	65	59		73	119
29	FUNKY COLD MEDINA	TONE LOC	PARTY	89	160	92	152	
30	UNFORGETTABLE	NATALIE/NAT KING COLE	SLOW	91/51		90	54	15
31	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS	PARTY	83		118	173	
32	WONDERFUL TONIGHT	ERIC CLAPTON	SLOW	78	49	124	26	41
33	BUST A MOVE	YOUNG MC	PARTY	89	138	108	98	57
34	FOOTLOOSE	KENNY LOGGINS	PARTY	84	96	196		78
35	PRETTY WOMAN	ROY ORBISON	PARTY	64	78	88	65	42
36	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY	SLOW	62	144	67	21	10
37	COME AWAY WITH ME	NORAH JONES	SLOW	2002	132			
38	MONY MONY	BILLY IDOL	PARTY	87	17	29	5	3
39	DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS	PARTY	76	192	121	18	
40	AMAZED	LONESTAR	SLOW	99	31	4		
41	FRIENDS IN LOW PLACES	GARTH BROOKS	PARTY	90	167	11	28	18
42	THE WAY YOU LOOK TONIGHT	FRANK SINATRA	SLOW	64	108			
43	AT LAST	ETTA JAMES	SLOW	60				
44	LET'S TWIST AGAIN	CHUBBY CHECKER	PARTY	61		13	27	142
45	MACARENA	LOS DEL RIO	PARTY	95	61	38	74	
46	SUPER FREAK	RICK JAMES	PARTY	81		49	70	96
47	GET DOWN TONIGHT	KC & THE SUNSHINE BAND	PARTY	75	124	140	56	
48	GREASE MEGAMIX	O. NEWTON-JOHN/ J. TRAVOLTA	PARTY	96	24	86	105	
49	HAVE I TOLD YOU LATELY	VAN MORRISON/ROD STEWART	SLOW	89/93	193	145	96	
50	HEY YA!	OUTKAST	PARTY	2003	199			
51	I GOT YOU (I FEEL GOOD)	JAMES BROWN	PARTY	65			191	89
52	CRAZY	PATSY CLINE	SLOW	61	147	36	42	76
53	ICE ICE BABY	VANILLA ICE	PARTY	90	29	179		62
54	WILD THING	TONE LOC	PARTY	89	137	158	45	58
55	BABY GOT BACK	SIR MIX-A-LOT	PARTY	92	12		109	
56	DROPPED A BOMB ON ME	GAP BAND	PARTY	82			57	67
57	THAT'S THE WAY I LIKE IT	KC & THE SUNSHINE BAND	PARTY	75				
58	IT TAKES TWO	ROB BASE	PARTY	88			167	
59	MARGARITAVILLE	JIMMY BUFFETT	PARTY	77	135	168	94	
60	PUSH IT	SALT-N-PEPA	DANCE	88	76		30	72
61	UNCHAINED MELODY	RIGHTEOUS BROTHERS	SLOW	65	11	89	10	4
62	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE	SLOW	66	140	94	172	98
63	HOW SWEET IT IS	MARVIN GAYE/JAMES TAYLOR	OLDIES	65/75				
64	YOU SEXY THING	HOT CHOCOLATE	DANCE	75				
65	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN	PARTY	92	118	22	37	
66	COTTON EYE JOE	REDNEX	PARTY	95	22		39	

67	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY	PARTY	91			13	26
68	LET'S GET IT ON	MARVIN GAYE	SLOW	73				
69	EVERYTHING I DO	BRYAN ADAMS	SLOW	91			72	50
70	HOT IN HERRE	NELLY	DANCE	2002	4			
71	SOUL MAN	BLUES BROTHERS/SAM & DAVE	PARTY	79/67		198	176	188
72	BOOTYLICIOUS	DESTINY'S CHILD	DANCE	2001	66			
73	DON'T KNOW WHY	NORAH JONES	SLOW	2002	141			
74	SEXUAL HEALING	MARVIN GAYE	SLOW	82				
75	WHEN YOU SAY NOTHIN' AT ALL	ALISON KRAUSS	SLOW	95				
76	JAILHOUSE ROCK	ELVIS PRESLEY	OLDIES	57		26	97	34
77	CHICKEN DANCE	EMERALDS	PARTY		13	44		11
78	FROM THIS MOMENT ON	SHANIA TWAIN/BRYAN WHITE	SLOW	98		2		
79	IT'S YOUR LOVE	TIM MCGRAW/FAITH HILL	SLOW	97		14		
80	1999	PRINCE	PARTY	83		61	130	85
81	CONGA	GLORIA ESTEFAN	PARTY	86		66	59	37
82	WHATTA MAN	SALT-N-PEPA	DANCE	94			103	
83	CRASH INTO ME	DAVE MATTHEWS BAND	ROCK	97				
84	DON'T STOP TILL YOU GET ENOUGH	MICHAEL JACKSON	DANCE	79	57			
85	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER	PARTY	84				
86	SITTING ON THE DOCK OF BAY	OTIS REDDING	SLOW	68				
87	HOKEY POKEY	RAY ANTHONY	PARTY	53				28
88	HOLIDAY	MADONNA	DANCE	84	196			88
89	NEW YORK, NEW YORK	FRANK SINATRA	PARTY	80	174		29	6
90	POUR SOME SUGAR ON ME	DEF LEPPARD	ROCK	88	40			
91	BRASS MONKEY	BEASTIE BOYS	PARTY	87				
92	SWEET CAROLINE	NEIL DIAMOND	OLDIES	72				
93	WHO LET THE DOGS OUT	BAHA MEN	PARTY	2000	129			
94	CAN'T GET ENOUGH OF YOUR LOVE	BARRY WHITE	DANCE	74				
95	COPACABANA	BARRY MANILOW	PARTY	78				
96	SWING THE MOOD	JIVE BUNNY	PARTY	89	30		60	74
97	DO YOU LOVE ME	CONTOURS	OLDIES	62		123		49
98	FUNKYTOWN	LIPPS INC.	DANCE	80		143	200	151
99	I LOVE ROCK AND ROLL	JOAN JETT	PARTY	82	36	167	196	
100	IN THE MOOD	GLENN MILLER	PARTY	39	62	33	22	12
101	BOOGIE SHOES	KC & THE SUNSHINE BAND	DANCE	78				
102	I SAW HER STANDING THERE	BEATLES	OLDIES	64			24	40
103	I SWEAR	JOHN MONTGOMERY	SLOW	94		53	17	
104	IN DA CLUB	50 CENT	DANCE	2003	9			
105	THE WANDERER	DION	OLDIES	62	146		61	97
106	MICKEY	TONI BASIL	PARTY	82	72			
107	CALIFORNIA LOVE	2PAC	DANCE	96	64			
108	THIS IS HOW WE DO IT	MONTELL JORDAN	DANCE	95			35	
109	TIME OF MY LIFE	BILL MEDLEY/JENNIFER WARNES	PARTY	88				22
110	WALK LIKE AN EGYPTIAN	BANGLES	ROCK	86				
111	WIND BENEATH MY WINGS	BETTE MIDLER	SLOW	89			23	16
112	FLY ME TO THE MOON	FRANK SINATRA	SLOW	64				
113	I HOPE YOU DANCE	LEE ANN WOMACK	SLOW	2000				
114	YOU'VE LOST THAT LOVIN' FEEL	RIGHTEOUS BROTHERS	SLOW	65				90
115	ADDICTED TO LOVE	ROBERT PALMER	ROCK	86			116	144
116	BEAT IT	MICHAEL JACKSON	DANCE	83			174	
117	BECAUSE YOU LOVED ME	CELINE DION	SLOW	96	128	72		
118	BLISTER IN THE SUN	VIOLENT FEMMES	ROCK	82				
119	GREAT BALLS OF FIRE	JERRY LEE LEWIS	OLDIES	57		45	51	61
120	FIGHT FOR YOUR RIGHT TO PARTY	BEASTIE BOYS	PARTY	87				
121	I CROSS MY HEART	GEORGE STRAIT	SLOW	92		52	155	
122	JUMP JIVE AN' WAIL	BRIAN SETZER	PARTY	98		25		
123	LADY MARMALADE	CHRISTINA AGUILERA	DANCE	2001	28			
124	LIVIN' LA VIDA LOCA	RICKY MARTIN	PARTY	99	169	1		
125	UNDER THE BOARDWALK	DRIFTERS	OLDIES	64				
126	MIAMI	WILL SMITH	DANCE	98		28		
127	GET DOWN ON IT	KOOL & THE GANG	DANCE	82				
128	MOONDANCE	VAN MORRISON	ROCK	70				
129	PROUD MARY	IKE & TINA TURNER	PARTY	71				20
130	SAVE A HORSE (RIDE A COWBOY)	BIG AND RICH	PARTY	2004				
131	TOOTSEE ROLL	69 BOYZ	PARTY	94	123		78	
132	GEORGIA ON MY MIND	RAY CHARLES	SLOW	60				
133	LET ME CLEAR MY THROAT	DJ KOOL	DANCE	96				
134	LETS GET IT STARTED	BLACK EYED PEAS	PARTY	2004				
135	MAN! I FEEL LIKE A WOMAN	SHANIA TWAIN	DANCE	99	37	16		
136	WALK THIS WAY	AEROSMITH	ROCK	77			180	

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of “The Best of the Best” would do. The reason that there are three lists is that each one is essential to this celebration. As we look back on the history *Mobile Beat*, I thought it was important to create a list of the top 200 songs from 1991 to the present and also a list of the top 50 songs that were being played in 1991 that are still core songs in every DJ’s music library. And,

realizing that this issue is only a milestone, which means we expect PSWCDT, as well as the magazine, to continue to support and focus on the needs of mobile entertainers, we’re also highlighting those songs that were recorded after the first *Mobile Beat* Top 200 (issue # 5) that we feel will be on DJ play lists for many years to come. ■

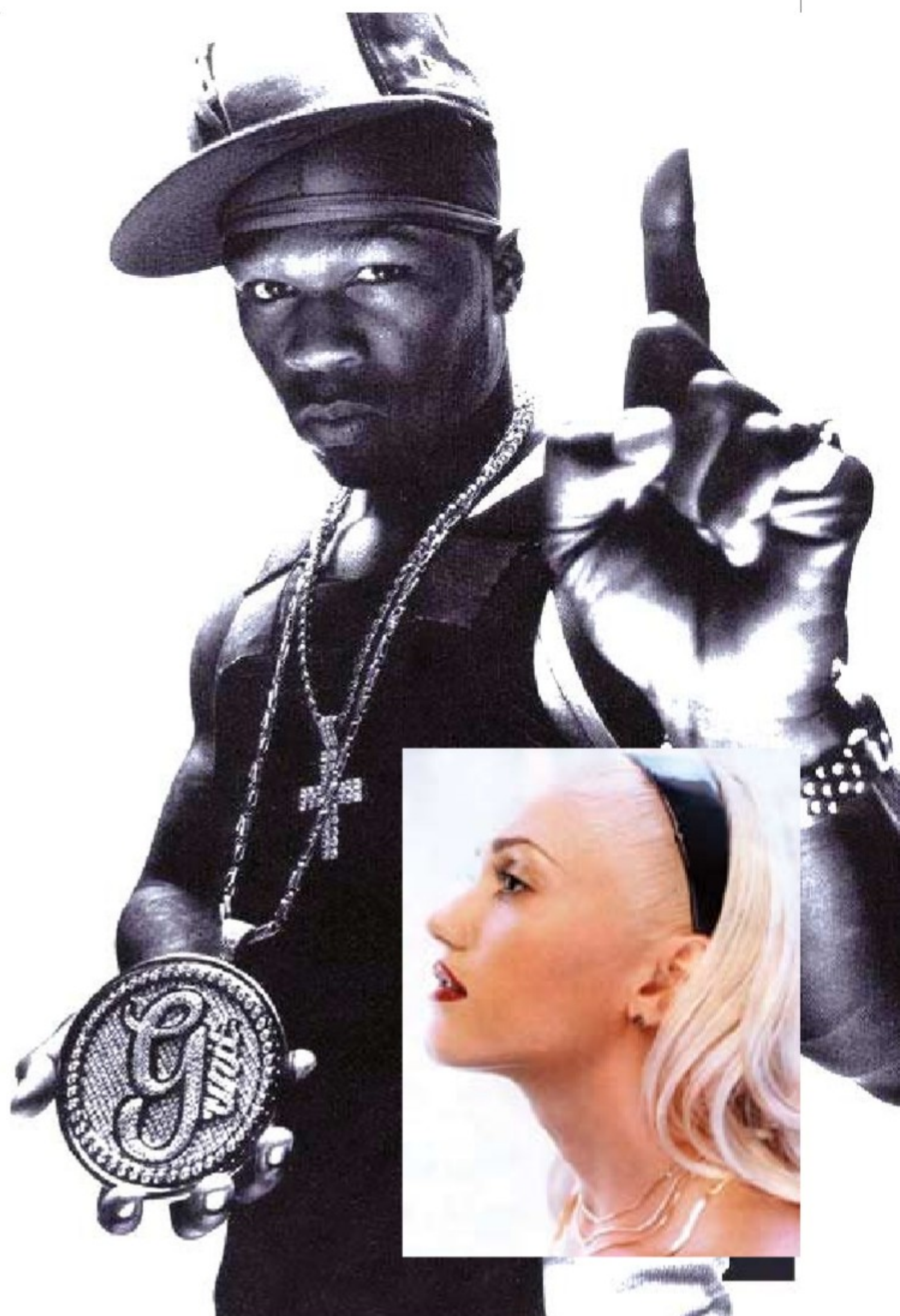
137	SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND	DANCE	76			135	
138	I COULD NOT ASK FOR MORE	EDWIN MCCAIN	SLOW	99				
139	LET’S STAY TOGETHER	AL GREEN	SLOW	72				
140	YOU’RE THE INSPIRATION	CHICAGO	SLOW	85				
141	MATERIAL GIRL	MADONNA	DANCE	85				
142	ALL I WANNA DO	SHERYL CROW	ROCK	94			9	
143	CARIBBEAN QUEEN	BILLY OCEAN	DANCE	84				171
144	HOLLABACK GIRL	GWEN STEFANI	PARTY	2005				
145	I DON’T WANT TO MISS A THING	AEROSMITH	SLOW	98	170	54		
146	MAMBO NO. 5	LOU BEGA	PARTY	99	55	15		
147	JOY AND PAIN	ROB BASE	DANCE	88		169		
148	LADY IN RED	CHRIS DeBURGH	SLOW	87			53	23
149	LAST DANCE	DONNA SUMMER	DANCE	78	127		132	116
150	RUNAROUND SUE	DION	OLDIES	61				136
151	COULD I HAVE THIS DANCE	ANNE MURRAY	SLOW	80				47
152	I ONLY HAVE EYES FOR YOU	FLAMINGOS	SLOW	59				
153	TAINTED LOVE	SOFT CELL	ROCK	82			115	
154	GOT TO BE REAL	CHERYL LYNN	DANCE	78				
155	ABC	JACKSON 5	PARTY	70				
156	IT’S FIVE O’CLOCK SOMEWHERE	ALAN JACKSON/JIMMY BUFFETT	PARTY	2003	195			
157	LA BAMBA	LOS LOBOS	PARTY	87	97		93	25
158	LOCOMOTION	LITTLE EVA	PARTY	62		172		31
159	NIGHT FEVER	BEE GEES	DANCE	78				
160	SATISFACTION (I CAN’T GET NO)	ROLLING STONES	ROCK	65				93
161	TAKIN’ CARE OF BUSINESS	BTO	ROCK	74		78	41	139
162	BAD BAD LEROY BROWN	JIM CROCE	OLDIES	73			76	129
163	BEST OF MY LOVE	EMOTIONS	DANCE	77				
164	BORN TO BE WILD	STEPPENWOLF	ROCK	68		127	182	147
165	JUST THE WAY YOU ARE	BILLY JOEL	SLOW	78				168
166	ROCK AROUND THE CLOCK	BILL HALEY	OLDIES	55	152	40	52	38
167	SHOOP	SALT-N-PEPA	DANCE	93			44	
168	WHAT I LIKE ABOUT YOU	ROMANTICS	ROCK	80	71	106	15	13
169	CAN’T TAKE MY EYES OFF YOU	FRANKIE VALLI	OLDIES	67				
170	DANCIN’ SHAGGIN’ ON THE BOULEVARD	ALABAMA	PARTY	97				
171	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	DANCE	87				
172	INTO THE MYSTIC	VAN MORRISON	SLOW	70				
173	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	ROCK	87			129	
174	PUMP UP THE JAM	TECHNOTRONIC	DANCE	89			84	60
175	I’M A BELIEVER	MONKEES	OLDIES	66				
176	TAKE MY BREATH AWAY	BERLIN	SLOW	86				
177	ALWAYS ON MY MIND	WILLIE NELSON	SLOW	82				165
178	DEVIL WITH A BLUE DRESS ON	MITCH RYDER	OLDIES	66		119	92	174
179	HERE AND NOW	LUTHER VANDROSS	SLOW	90				29
180	NO WOMAN NO CRY	BOB MARLEY	SLOW	74				
181	IN YOUR EYES	PETER GABRIEL	SLOW	86	186			
182	JUNGLE BOOGIE	KOOL & THE GANG	DANCE	74				
183	SIMPLY IRRESISTABLE	ROBERT PALMER	ROCK	88				
184	THROUGH THE YEARS	KENNY ROGERS	SLOW	82			106	32
185	U CAN’T TOUCH THIS	HAMMER	PARTY	90			82	9
186	WANNA BE STARTING SOMETHING	MICHAEL JACKSON	DANCE	83				
187	I FEEL FOR YOU	CHAKA KHAN	DANCE	84				
188	WAY YOU MOVE	OUTKAST	DANCE	2003				
189	YOU ARE SO BEAUTIFUL	JOE COCKER	SLOW	75				68
190	IT’S THE END OF THE WORLD AS WE	REM	ROCK	87				
191	ENDLESS LOVE	DIANA ROSS/LIONEL RICHIE	SLOW	81				
192	FAITHFULLY	JOURNEY	SLOW	83				
193	JUST MY IMAGINATION	TEMPTATIONS	SLOW	71				
194	PINK CADILLAC	NATALIE COLE	DANCE	88				
195	ROCK YOUR BODY	JUSTIN TIMBERLAKE	DANCE	2003	65			
196	UP WHERE WE BELONG	JOE COCKER	SLOW	82				
197	ROCKY TOP	OSBORNE BROTHERS	PARTY	80			166	82
198	START ME UP	ROLLING STONES	ROCK	81			71	126
199	SMOKE GETS IN YOUR EYES	PLATTERS	SLOW	59				
200	BEER FOR MY HORSES	TOBY KEITH/WILLIE NELSON	PARTY	2004	68			



Future 40: Party Survivors?

Jay's Rank	SONG TITLE	ARTIST	CATEGORY	YEAR
1	CHA CHA SLIDE	MR. C - CASPER	PARTY	01
2	YEAH!	USHER	PARTY	04
3	GETTIN' JIGGY WIT IT	WILL SMITH	PARTY	98
4	GET THE PARTY STARTED	PINK	PARTY	01
5	LETS GET IT STARTED	BLACK EYED PEAS	PARTY	04
6	COME AWAY WITH ME	NORAH JONES	SLOW	02
7	HOT IN HERRE	NELLY	DANCE	02
8	C'MON 'N' RIDE IT (THE TRAIN)	QUAD CITY DJS	PARTY	96
9	COTTON EYE JOE	REDNEX	PARTY	95
10	HEY YA!	OUTKAST	PARTY	03
11	MACARENA	LOS DEL RIO	PARTY	95
12	I HOPE YOU DANCE	LEE ANN WOMACK	SLOW	00
13	GREASE MEGAMIX	O. NEWTON-JOHN/J. TRAVOLTA	PARTY	96
14	BECAUSE YOU LOVED ME	CELINE DION	SLOW	96
15	HOLLABACK GIRL	GWEN STEFANI	PARTY	05
16	SAVE A HORSE (RIDE A COWBOY)	BIG AND RICH	PARTY	04
17	FROM THIS MOMENT ON	SHANIA TWAIN/BRYAN WHITE	SLOW	98
18	LADY MARMALADE	CHRISTINA AGUILERA	DANCE	01
19	DON'T KNOW WHY	NORAH JONES	SLOW	02
20	IN DA CLUB	50 CENT	DANCE	03
21	AMAZED	LONESTAR	SLOW	99
22	DON'T CHA	PUSSYCAT DOLLS	DANCE	05
23	MAMBO NO. 5	LOU BEGA	PARTY	99
24	THIS IS HOW WE DO IT	MONTELL JORDAN	DANCE	95
25	WHATTA MAN	SALT-N-PEPA	DANCE	94
26	BOOTYLICIOUS	DESTINY'S CHILD	DANCE	01
27	ROCK YOUR BODY	JUSTIN TIMBERLAKE	DANCE	03
28	IT'S YOUR LOVE	TIM MCGRAW-FAITH HILL	SLOW	97
29	MIAMI	WILL SMITH	DANCE	98
30	BLESS THE BROKEN ROAD	RASCAL FLATTS	SLOW	05
31	THE WAY YOU MOVE	OUTKAST	DANCE	03
32	1, 2 STEP	CIARA/MISSY ELLIOTT	PARTY	04
33	SWITCH	WILL SMITH	DANCE	05
34	IT'S FIVE O'CLOCK SOMEWHERE	ALAN JACKSON/JIMMY BUFFETT	PARTY	03
35	BEER FOR MY HORSES	TOBY KEITH/WILLIE NELSON	PARTY	04
36	I DON'T WANT TO MISS A THING	AEROSMITH	SLOW	98
37	HEAVEN	LOS LONELY BOYS	ROCK	04
38	PON DE REPLAY	RIHANNA	DANCE	05
39	YOU AND ME	LIFEHOUSE	SLOW	05
40	TIME OF YOUR LIFE	GREEN DAY	ROCK	98

We track every requested song from our clients (regardless of whether or not it gets played) and keep exact records of those requests in a database. Looking over the past several years and also comparing it to the past two years, we created the Top 200 list based on our clients' requests. This survey represents well over a thousand events and, since Charleston, South Carolina, is one of the top wedding destinations in the world, it also represents a vast variety of the populace of the nation. To create a definitive list that every DJ, whether a seasoned professional or a novice, would agree that are the top 50 songs that have stood the test of time, we took these 200 and then looked at four particular years (1992, 1996, 2000, and 2004) of the *Mobile Beat* Top 200 submitted by readers and compiled by the editors. The song had to be on at least 3 out of 4 of the MB lists and had to be released before 1993 to be considered. We noted the chart position of each song, then took the average position and ranked them accordingly. So, the definitive Top 50 is not just my opinion, but also the result of your surveys over the years. Finally, the Top 40 songs for the future all time hits list are based on requests and my projections. Only time will tell if my predictions will come true—that will be the focus for issue #200. In the meantime, one thing's for certain: people will continue demanding, begging, sweet-talking, or even just asking politely... "Play something we can dance to!" ■



Visualize Your Top 200, Hip-Hop Style

As seen on MTV2: The best hip-hop music videos of 2005 mixed and mastered for DVD... Promo Only has released Urban Mix Video Volume 4, the newest in its line of specialty DVD music video compilations.

Urban Mix Video 4 makes its debut on the heels of the latest season of MTV2's highly successful Monster Mix music video show (airing weekdays on MTV2 from 4 to 5 PM EST), and features the same exclusive Promo Only produced beat-mixed music videos that have made the groundbreaking MTV program a sensation among its 45 million viewers.

Featuring 42 chart-topping hip-hop videos, Urban Mix Video 4 offers a seamless non-stop blend of the best of 2005. Track listings include: "Drop It Like It's Hot," Snoop Dogg; "Candy Shop," 50 Cent; "Laffy Taffy," D4L; "Gold Digger," Kanye West; "My Humps," Black Eyed Peas; "Pon De Replay," Rihanna; and "Hollaback Girl," Gwen Stefani.

"Music video has arrived," said Jim Robinson, director of Promo Only. "It's everywhere you are: television, nightclubs, restaurants, planes, trains and automobiles. You'll find music video anywhere there's a TV screen or someone with a hand-held device."

"It is the new music medium," agreed Pete Werner, Promo Only's executive program director. "We're very proud of our role in the mainstreaming of music video. And prouder still to be the leading provider of custom video content to its many providers. And, of course, to our many subscribers."

For further information concerning Urban Mix Video Volume 4 or any Promo Only product, or to find out more about Promo Only's in-house audio and video production services, go to www.promoonly.com. ■

weathering the storm

DJ Deals with Deluge



What were you doing on August 26, 2005? A Hurricane Katrina survival story by New Orleans native son Rocky Bourg, aka DJRox, as told to Dave Kreiner.

Editor's note: We pick up DJRox's story after he and his family had weathered the hurricane in a downtown New Orleans hotel and were waiting to return home. For the complete, Web-only story, from the first hurricane warning, go to www.mobilebeat.com.

Katrina's One-Two Punch, Part Two

We started getting the first reports of the catastrophic flooding from the initial levee breaks and tidal surge flooding in the adjoining town of Chalmette, hometown to many close friends and several of my wife's co-workers that were with us at the Hyatt, and in the eastern part of the city. The reports were too horrendous to contemplate. It had to be exaggeration at its worst. But the reality started to sink in when I witnessed at least a dozen and a half 18-wheelers with FEMA emblazoned on the trailers rumble up and park on the street between our garage and the post office building directly across the street, in preparation for something serious.

At least one hundred pickup trucks towing air boats and flat boats lined up for rescue deployment. I felt my stomach drop. I could no longer deny or ignore the truth. People, my fellow New Orleanians were in such dire straights that dozens of Coast Guard rescue helicopters, Black Hawks, and other choppers were flying to and from the east. I remember hugging my girls a lot after that. I'm not a crier, and I sure didn't want to frighten my children and family by succumbing,

so I had to swallow hard and often to maintain my composure.

Meanwhile, the streets around our garage/campsite were as dry as a nun's cupboard. Not even the gutters were wet. The pickups were on the move and only the giant trucks were left idling on the littered but dry street.

Breakdown

Nightfall came without much fanfare and we prepared to sleep in shifts, but who could sleep, really? All night, the adults paced and chatted and paced and chatted some more. Except for my children and my mother-in-law, each who could and, come to think of it, had slept through a hurricane, no one was ready to shut down. At about around 2:00 a.m. on Tuesday morning, someone in our tribe claimed that water was rising on the street next to the garage. I thought they were playing and dismissed it, until my mom told me they were serious. I went to the ledge and, sure enough, water was standing in the streets. I thought a water main may have broken but had no clue where the water was coming from. Surely not another levee breach and certainly not from as far away as southern side of Lake Ponchartrain. We listened to the radio but still no info.

By four o'clock the water had risen to the rims on these colossal vehicles and I had begun to experience thoughts and emotions foreign to me. Unfamiliar worry and true concern for the safety of my daughters, my wife, my mom, my in-laws, and for my city began to eat at my sense of security. I could not Alfred E. Neumann the situation anymore. I was really concerned for our basic survival.

By 5:00 a.m. the FEMA trucks began to move from the street to the elevated highway near our position. Not a good sign. We finally heard

from some other garage campers that another levee had collapsed and the water was pouring in from the lake. I could not imagine such a thing happening. But it was, and my family was now in danger of being held prisoner by the flood waters. The adults decided it was time to head out of the city or move back in to the hotel.

We were now getting reports of, and had seen some news accounts of the looting and the tenuous situation in the Superdome, less than fifty yards from our garage. We outta here.

Escape from New Orleans

I was now in full survival mode. My main concern was to get my daughters and other family to safety, away from the amoral and criminal behavior being displayed by worst humanity has to offer. We packed up the vehicles and mapped a safe route through the water, to the bridge, then to family in an area undamaged by Katrina.

By now I was mentally prepared to abandon my rig and forfeit my company and my future as a happy, established, professional mobile DJ to the scum of the earth in order to save my girls. It was just the price I had to pay. But when we were just about to motor out, my wife said she wanted me to at least try to get my rig out. I knew we had enough time to safely get the other vehicles to high ground for our flight from our city under siege but my Suburban and the trailer were in a garage across the street, closer to the Superdome and through what had evolved into waist-deep water. At this point, what did I have to lose? It was either going to get looted in the garage or in the flood water if I couldn't make it through—or I would get lucky and make it out.

I had been talking with God since Sunday night and I figured he had his hands full anyway, so I called on my dearly departed Dad, who, I suspect, was already doing his guardian angel



thing. I asked him to help me get my business and my arse safely out that garage, but if not, to make sure my family was safe. I waded to the garage, made it to the third level, started up my 'Burban, made the sign of the cross and vowed to not look back and just have faith.

The first level of the garage was under three feet of water, so I paused on the down ramp, said a prayer, called on my Dad, and began the longest two-block journey of my life. My truck was pushing so much water that I could see the crests of the waves at the base of my window. I knew not to slow down or stop so I just pressed on praying and talking to my Dad until I reached the sidewalk just past our garage. I MADE IT! I knew, at that moment, we were being watched over and protected. I felt safer now than at any time during the past twelve hours. We lined the remaining vehicles onto the sidewalk and began an adventure I would not wish on my worst enemy.

Business Aftermath

For weeks we were kept from our homes, with minimal information, but we were with family, we were safe, and what more could I ask for? Thanks, Dad.

My family had to stay away until late October. I was able to return home at the end of September to assess the damage to our homes, my DJ business, and my day gig as a legal professional. I was not looking forward to what I might find.

Again, thanks to the powers above and fate, my new home was 99 percent intact, with minimal, almost welcome, damage. My other property and my mom's home did not fare as well. Water had flooded both homes and I now had the necessary task of removing all the mold-contaminated flooring, damaged furniture, and

property, and telling my mom about the extent of the damage. Seeing my mom's sadness at her loss was far worse than the back-breaking task of cleaning up. I don't enjoy that memory at all. But at least we had one house, a good strong place to call home, and that was the first step toward a return to normalcy.

Once the property damage was assessed, the next task was determining the status of both my careers. My paralegal/MIS gig was okay. Our firm had not been heavily affected and we were able to get back up and running relatively quickly.

However, my passion, my own slice of the American entrepreneurial dream was a different story. My standing gig for the last ten plus years, hosting and rocking the best and longest running open tailgate party for the Saints, had fallen to the devastation called Katrina. Two of the private country clubs where I provided the recommended and endorsed service were closed due to extensive damage. The larger of the two is still SNAFU. Of the dozen or so larger events, mostly bar/bat mitzvahs, in the books, only a few were to be held at places that survived and even those were going to be rescheduled, maybe. Many of those clients, understandably, decided to go forward, in the places where they found shelter and safety, with their special events and important religious ceremonies.

The work I love in the market where I live had been put on hold for at least ninety days. Not many people had much desire to party in this City that care forgot, a disturbingly prophetic nickname for my New Orleans. But I kept thinking that I didn't have it as bad as my friends and fellow DJs from cities and towns that suffered total devastation, such as Chalmette and almost the entire Mississippi Gulf Coast. I guess you take your blessings as they come, without question.

Recovery

I had been in contact with as many clients and facility managers as I could to determine if they needed me to refund my nonrefundable reservation fees, reschedule, or hold future dates, anything I could to make their plans whole and keep my company viable. I had also been in contact with my two other DJs, right after the storm, both great friends and with me a long time, to make sure they were okay. I figured we were all in the same boat, floating in the same waters, so the better I could make it for others, the better I'd be for the effort.

My full December calendar now looked like Swiss cheese. Normally, we can and do book six to ten gigs a week during the busy December holiday and Christmas party season. Now it was looking like only six gigs total from August to Christmas. But I knew things would improve, even if only marginally, just had to keep the faith. I was able to book some jobs I would not have otherwise handled and after two rather successful and slammin' gigs at a famous local spot, the Hard Rock Café, I learned that the event sales manager wanted to begin recommending us for their private parties. I also picked up a private event from the local House of Blues, on which I worked very hard; after a really great night and a happy group of guests, I think I may have picked up another top-shelf client. I find it best, and easier, to concentrate on the rainbow rather than the rainstorm.

We had a full house for Christmas, my family is back home, and my girls are back in their school with their friends. Business is slow but the light at the end of the tunnel gets brighter each day and I still get that visceral response when I drop the laser on the first note of the LSU Tiger pregame music and the crowd goes wild. See y'all at the Sugar Bowl, in Nawlins baby! So, what were you doing on August 26, 2005? ■

memoirs of an MC

By Dan Walsh

Ken Cosco has been there since the very first Mobile Beat Show. He talks about his role as MC of the DJ All Stars, and offers ideas for making the most of the show experience.

Ken Cosco, founder of metro Boston's A Touch of Class DJs (Marlborough, MA - www.atouchofclass.com), has a unique perspective on the Mobile Beat DJ Shows, as both an attendee and a show production staff member. I caught up with him by phone and got him to share some of his memories about being involved with the shows, especially the DJ All Stars, over the years. We ended up talking a lot about how attending the show can help you build your business, covering ideas that can help you get more out of any tradeshow or networking situation.

Before progressing to the point of attending a tradeshow, Cosco got his start as a DJ in high school in 1989. A national champion debater, his debate coach/mass media teacher enlisted him and another student to play music at sock hops for fifth and sixth graders. "We were paid in Dunkin Donuts gift certificates and movie passes," he recalls. However small the compensation, he and his partner realized afterwards that the only things they needed to do their own gigs were a mixer and a microphone. These they borrowed, and started performing.

By 1992, Cosco was in college (U-Mass, Lowell), and had gone into business seriously. He hired his first DJ, Jessica Diramio. Later, both DJs would go on to compete and win at the first American DJ Awards.

Welcome to Las Vegas

Cosco was a twenty-one-year-old DJ with six years as a professional under his belt when he showed up at the first Mobile Beat DJ Show, at the Crowne Plaza Las Vegas, in 1997. He recalls the packed exhibit hall spilling out into the hallways, the spirit of camaraderie, and many other once-in-a-lifetime moments.

Most notable for him, though, is the very first seminar on the slate at that first show—which he had the honor of presenting. At "Single Operators: How to Survive Large Companies," he remembers an SRO crowd and giving away thousands of dollars worth of prizes. He also insisted on using a headworn mic and coming out from behind the typical boring seminar table—in other words, helping to put an interactive DJ stamp on the show from the very start.

If you see a game and you think there's another variation or another song you can associate with it, then take that step and move in the direction you want to go with it...Take an idea and—blow it up!



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In terms of the subject, Cosco recalls how being a single operator meant trying to get the most out of the tradeshow without the benefit of big bucks: "I don't have \$30,000 to invest in all kinds of stuff. I need to figure out a way to get the maximum value out of these shows when I'm not going to be spending that kind of money on new items."

(Editor's note: This seminar is still available as part of the Mobile Beat DJ Library. Go to www.mobilebeat.com and click on DJ Store to order a copy.)

All Star MC

The DJ All Stars event has been a part of the Mobile Beat winter and summer shows since February 2000. Cosco is proud to have hosted all twelve events in row. He even kept his record perfect by flying in for just one day when the summer show was in Chicago. He has done each show with different co-MCs from A Touch of Class, the most recent being Jim Martin and Krystin Riley, "So one gets sick of my face," laughs the DJ. He enjoyed earliest shows with John Rozz and continues to relish working with Jimmy and Gail Johnson, the current All Stars producers.

His most vivid memories? At one of the Orlando shows, which featured a Polynesian theme, he was carried in on a chair, and almost laughed himself off of it. "Oh yeah, that's what you need—something to make your head that much bigger!" his girlfriend at the time said. "Or how about the guy in total robot makeup from head to toe, on stilts?" New dances were also highlights, like the Carwash, by a fellow New England DJ: "...he's up there doing a dance and I'm bringing it home with me!"

Cosco and company have introduced a slew of skits, games, and dances, as well. He even created an award-winning new dance to "Black Suits Comin' (Nod Ya Head)" from the *Men in Black*

// soundtrack. He introduced it at the All Stars, then later won 2002 Best New Dance with it at the DJ Times show. "I made it in my Chicago hotel room before the All Stars show...I knew the song was going to be hot...We take a lot of pride in doing the new dances, because we know no one has seen them before."

Good Advice

In talking about the Mobile Beat shows, Cosco keeps circling back to the theme of how to get the most out of the event. The following are pieces of advice he would like to share with anyone going to the show, especially first-timers.

"First of all, bring a lot of cards—especially if you're attending your first show. Meet people in the halls; talk with them in the exhibit hall and in the seminar rooms before the seminars begin, because that's where you're going to get your best contacts...with some of the friendliest people in the world...You see the people at the shows—they're taking money and their time to go and learn about what they do, to learn their trade better. So you usually find people that attend the shows are ones with good hearts and good character."

What if you come across some one who rubs you the wrong way? "There's so many other cool people around, just blow them off and move on to the next person," laughs Cosco.

"The second thing is, take notes. And I'm not just talking about jotting down a point or two—I'm talking about being thorough. I bring my laptop to the seminars." He cites, as one example, Scott Faver's seminars on games, which he feels are "unbelievably information-packed."

"Use the show as a starting block for new ideas for business. Don't just take them as is, but use the ideas that people give you and develop them in your own style. Think of it as your first step on a journey...take the first step but don't

stop there. If you see a game and you think there's another variation or another song you can associate with it, then take that step and move in the direction you want to go with it...Take an idea and—blow it up!

A key point Cosco wants to make is that in developing your staff, make sure to find responsible, ethical individuals. Plus, you can use the tradeshow experience to build your team: "Align yourself with people that you like...and treat them as part of your family. Take your staff members to the DJ shows—it's a tax write-off!—and it shows them that they're appreciated, as well."

Love, DJ-Style

You never know just how serious the networking at a DJ show can get. For Cosco, it took him all the way to matrimony. At the 2002 summer show, he met his future wife, Lisa Kaurich.

"She hated me—thought I was too much of a kid." (Something about shooting foam discs at DJs). But, with some nudging from Lisa's mom, Toni Kaurich (Diamond DJ, Sterling Head, MI), their relationship developed. "I got under her skin—like some mad fungus you can't get rid of," says Cosco. "Love at a DJ convention—who would have thought of it?"

Married in early 2005 and now with their first child, the DJ couple is all set to train the next generation—or are they? "Therese Joyce is going to be a DJ in another ten years or so...I'm sorry, Lisa just said she's going to be a horseback rider, so obviously the battle has begun!"

Whether or not he's the father of a future DJ, Ken Cosco is certainly poised to continue on the path of the high-energy DJ/MC. Look for him at the DJ All Stars at MBLV.06, as he helps lead the celebration of ten years of Mobile Beat DJ shows and hundredth issue of *Mobile Beat Magazine*. ■



L to R: Ken Cosco, Krystin Riley and Jim Martin





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artistry in audio

The Urei 1601E DJ Mixer by Soundcraft: studio-style sound transformation in a DJ-sized package



By Jammin' Jim Kerins

Many *Mobile Beat* readers perform at a wide variety of jobs to earn their living. This year alone, Jammin' Jim has performed dozens of weddings, family dance parties, backyard barbecues, corporate events, and lots of high school functions. If you're like me, then you have your standard battle-hardened gear, which includes professional CD players, good speakers, and a basic high-quality mixer to get the job done. Of course the fantasy of being a top club DJ and entertaining throngs of sweating, gyrating young people, while remixing and effecting dance tracks in real-time sounds awesome, but is sadly impractical. Unfortunately those club jobs are hard to come by, and often pay a lot less than the gigs we already do. Not to mention the fact that the way club DJs achieve their amazing real-time effect-laden remixes is a skill that requires dedicated equipment, hours of practice, and quite a learning curve.

But wait; I think we may be about to experience a breakthrough. My favorite biweekly visitor (the UPS man) has just delivered the Urei 1601E DJ Mixer to my door. It holds the promise of sophisticated BPM manipulation, digital signal processing, and instant club remixing skills. Ohhh baby.

Well-Ordered Architecture

After shredding the cardboard I was rewarded by a very impressive tabletop mixer, which has a unique, futuristic look. The mid-size, eight-pound

wonder box features top quality controls and a plethora of professional connectors. Before we dive into the high-tech effects processor, let's check out the standard features. The two main mixer channels can accommodate either CD (line level devices) or turntables, and an additional input allows for a microphone or another line source. Master and booth stereo outputs are RCA and XLR connectors, providing multiple opportunities for interfacing. The 1601E will also accommodate external effects processors. On the front of the mixer we find a variety of tweakable crossfader curve adjustments, and a headphone jack with volume and EQ controls.

The top of the mixer is well laid out with all features logically segmented and clearly labeled with crisp screen printing. In the mic/line section we have a nice combination XLR connector, with audio adjustments including high- and low-band EQ, and level control. Channels one and two feature three-band EQ, trim adjustment (with dedicated meters), input selection, and BPM effects switch.

The Aux/FX section has Swiss Army like capabilities. This area allows you to connect external processors and utilize them with send and return level controls, along with the additional ability to select pre or post signals from channels one or two. If you do not require an external processor, then you can use this section as an additional line-in jack or to simultaneously send your mix out to a recorder. In addition to standard headphone monitoring features, the 1601E lets you preview your mix with or without internal effects applied. (We'll talk about one other area—the internal tempo effects section (BPM-FX)—below.) Once you have your mix blended and effected, the level-out controls route your mix efficiently to main or booth outputs (or recorder) with level controls and a coolly lit bar graph meter.

Refined Performance

The first thing you notice when have the 1601E is connected to your system is its absolutely

pristine sonic quality. Soundcraft is renowned for building high-end studio consoles and live audio mixers, and nothing has been lost on their DJ line. There is not a hint of floor noise, and the music is delivered to your speakers uncolored and uncompromised. The mixer's three-band EQ delivers smooth and musical performance. Running through the unit's basic controls and adjustments reveals a consistent crispness with no noise or pops, just professional, high-quality operation. The headphone jack with separate EQ provides plenty of output that will cut through any high-decibel environment. The crossfader and level controls are silky smooth and the selectable fader curve adjustments allow you dial in the feel to your particular tastes. With the internal exciter processor you can add some sonic sparkle of the mix, and a level/frequency control makes customizing this effect simple. Certainly this is a mixer that would be more than satisfying for any DJ, as it is really well built, easy to use, and sounds great.

Sculpting Sound

The feature that sets this mixer apart from anything else that I have found on the market is its internal high-tech effect processor. If you have ever attempted to use effects while DJing, the greatest challenge is applying the filters so that the effects are in time with the track. With external processors you have to either accurately tap tempo in, or beat match by using an arbitrary dial setting—extremely difficult at best. If you are not 100 percent on tempo this will have anywhere from undesirable to disastrous consequences for the quality of your mix. Plus, just learning how to operate an external effects processor can be difficult and frustrating.

Well, fear no more; the Urei 1601E's internal BPM FX module is nothing short of amazing. Even if you've never tried anything like this before, with this mixer you should be achieving musically original remixes in real time with just a little bit of practice. First, the internal effects processor samples at 96 kHz and 24-bit resolution, in other

words, aurally unbelievable sonic processing and studio-level quality. The reason the unit's effects work so well is that it automatically calculates tempo to the millisecond, and then adjusts the timing of all available effects accordingly. This frees you from the time-consuming and difficult tempo-matching practice, and allows you to simply sample and incorporate these high quality filters in real time.

Incorporating the effects is easy. Simply engage the BPM switch on either channel, select an effect, and with the FX fader you are now ready to add as much or as little amount of process as you desire. An indicator LED lights up when the unit is completely locked on the beat. Certainly the internal BPM calculator works best with dance tracks (duh). Once you've mastered applying the effects, it is extremely easy to toggle through the unit's preprogrammed presets, or select individual filters to further customize the effects. The filters include cutter, pan, filter, flanger, and delay. For example, if you select the delay filter, you now have another dial that subdivides the number of beats available from 1/4 through a 2/1 ratio, and these ratios will sonically change all of the available filters. To further alter the characteristics of the effects, an X/Y dial will apply various changes depending on filter chosen. You can break the sound down into even smaller parts with the unit's isolator buttons for low, mid and high frequencies. When engaged, the effects will only process the signal within that frequency range, thus adding even more layers of color to your audio palette.

Both with outboard and built-in effects processors, you usually have many settings that you would probably never use; however, all of the 1601E's filters are very applicable, and with its dead-on BPM calculations, even the pan feature, which pans the mix around the stereo field, is really cool.

Without going on and on about filter this and effect that, the reality is that in a short amount of time, with a good dance track playing and a bit of experimentation, you will be at achieving unbelievable sonic alterations to the music that you never thought were possible with a DJ mixer. The quality of the sound and infinite adjustability, in conjunction with a fader for grandiose or subtle application of the effects to the mix, is creatively empowering. I felt as though I was using the mixer's controls as a virtual electronic musical instrument. Every once in a while I would have to quickly disengage all effects just to see if the amazing sound was something I was creating in real time, or something that was already on the track. Simply astounding.

If you purchased the Urei 1601E simply to use as a straight-ahead mixer, it would certainly excel. Add the well thought out and super high quality internal effects processor with automatic BPM calculator, and you have an incredible artistic audio tool. You can hear many of the samples I have talked about on the Urei website, as well as learn a lot more detail on the unit's features. ■



Every once in a while I would have to quickly disengage all effects just to see if the amazing sound was something I was creating in real time, or something that was already on the track.

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direct transmission a tale of 4 boxes

Confronting unique PA problems directly: DJ deploys utility boxes and wireless to extend his reach

By Stu Chisholm

In the summer of 2000, I was offered a part-time sales position at a local DJ toy store, Advanced Lighting & Sound, in Troy, Michigan. It is a unique organization that also builds recording studios, installs sound in nightclubs, churches, and stadiums, caters to bands, and has a huge rental department. I was brought in to help out in the DJ department.

Helping other DJs with problems, building their DJ rigs, and, when things slowed down, helping out the nightclub clients and band rentals, combined with being surrounded by a knowledgeable, innovative team and being in contact with industry reps—it was all an education in itself! I learned a lot in a very short time, but one seemingly minor discovery would soon come in handy.

Box #1

One weekend I had a gig at a huge convention center. While my sound system was going to be fine for the main dance area, there was a huge lobby, along with adjacent rooms and even restrooms with big lounges. The event organizers were concerned about people collecting in these areas and missing important announcements. That's when I grabbed my direct box (box #1). It was something I discovered when working with bands and I had stashed one in my cable box thinking I might never use it.

A direct box (or direct injection box) transforms audio from a spare stereo RCA line output (or an unbalanced 1/4" feed) from a mixer

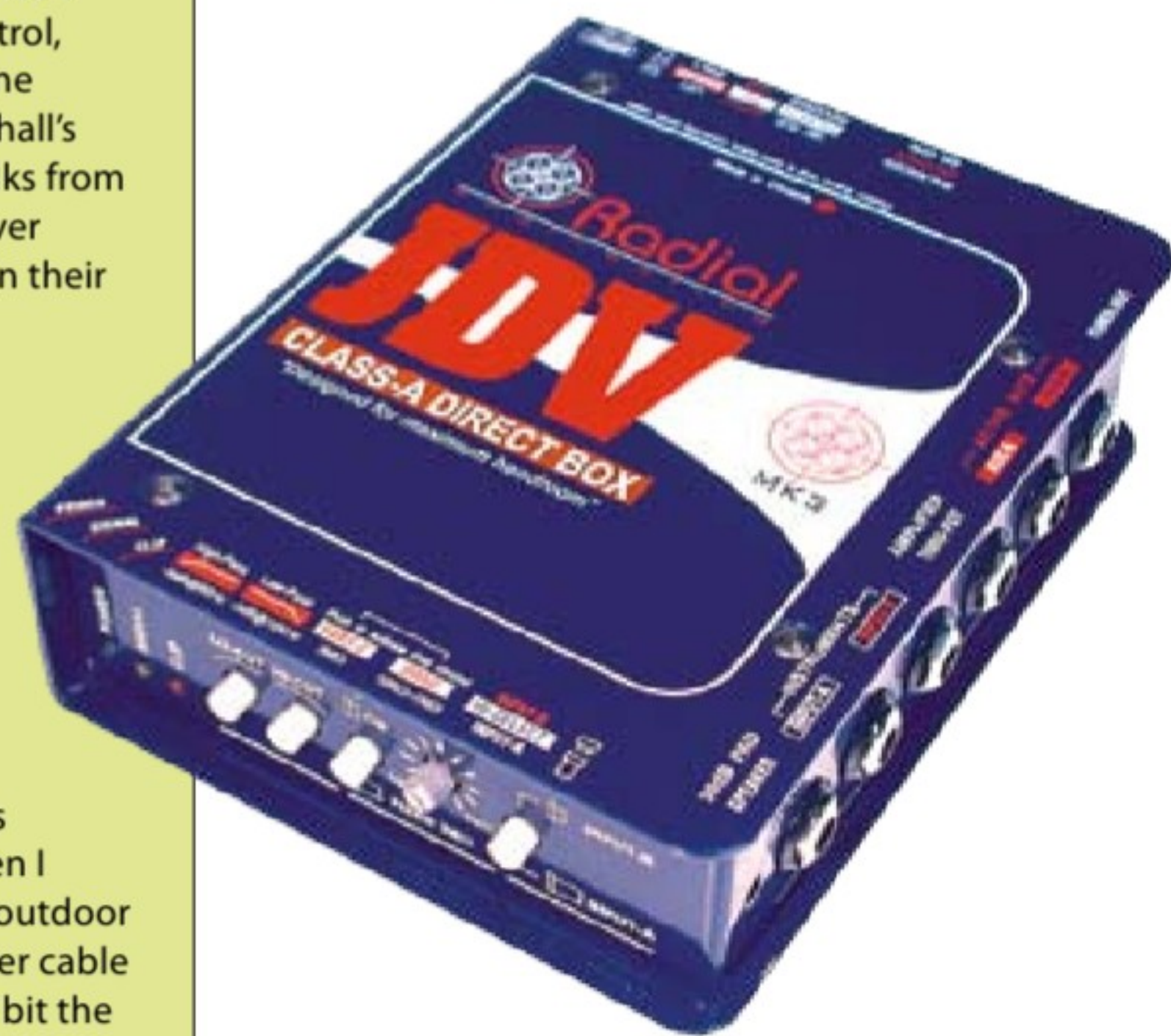
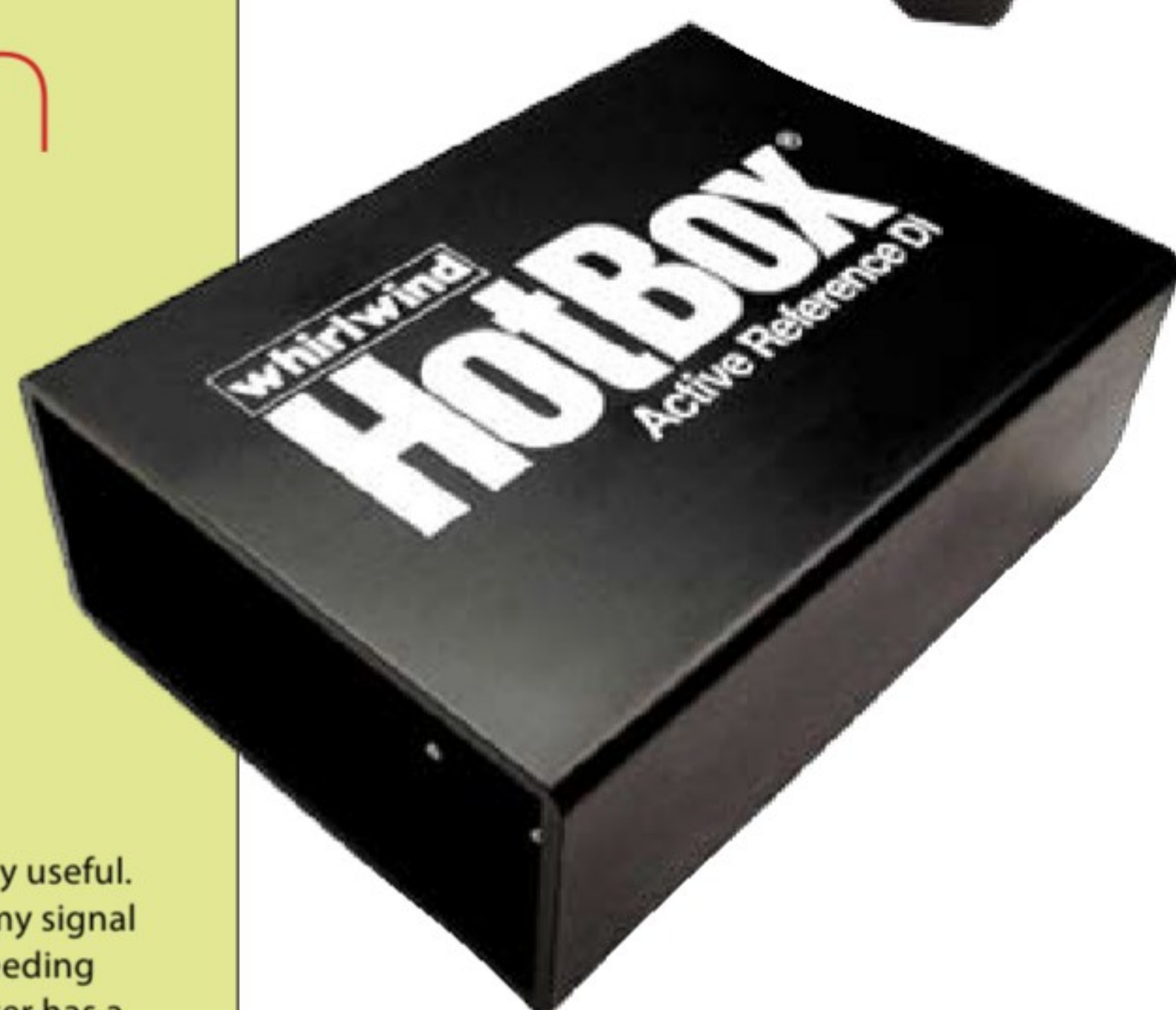
into a mono XLR signal. This can be very useful. In my case, the direct box let me feed my signal right into the wall-mounted mic jack feeding the venue's own sound system. My mixer has a booth output with a separate volume control, so I could back off the volume when it came time to dance, preventing damage to the hall's speakers. It worked out beautifully. The folks from the hall were quite impressed—they'd never seen anything like that before! I've been on their reference list ever since.

Boxes Bring Freedom

The reason I had purchased a direct box in the first place was to solve a wiring problem. I had a series of bookings at a hall with a large, outdoor garden where they performed wedding ceremonies. It's built almost like a grotto, so there is really no good place to set up a regular ceremony rig, yet it's easy to hide speakers among all the flowers and shrubbery. When I had worked there in the past I set up two outdoor speakers and ran almost 800 feet of speaker cable back to my console! And yes, it was every bit the hassle you might imagine. This time I decided to do things a bit differently.

I had a couple of XLR to mini-XLR patch cords made and used one to connect the output of my direct box (my mixer output) to a lavalier mic transmitter (box #2). I used the other one to hook the wireless receiver (box #3) to my amp/speaker combo out in the ceremony area. This allowed me to "beam" the music across the 800-foot distance, saving the above-mentioned hassle! The sound was surprisingly good as well.

Sometime later, I had a similar situation in a hotel ballroom. The closest mic jack was about 200 feet away. So, I used the same rig to send my



direct box sources

ART: WWW.ARTROCH.COM
BBE: WWW.BBESOUND.COM
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I used the other one to hook the wireless receiver (box #3) to my amp/speaker combo out in the ceremony area. This allowed me to "beam" the music across the 800-foot distance...

signal to the distant wall jack, putting my sound into even the most distant corners of the venue via the house PA system.

There were other times when I've had to do some shows where several zones (different rooms or areas where sound is needed) were involved and the venue didn't have any PA. In those cases, several wireless receivers all on the same channel feeding several self-powered speakers did the trick. The wireless transmitter/receiver systems actually feed the signal faster than if it was hard wired, so unless they're really far away, you won't need a delay on your main output. I did a car cruise once with my main EV tops and bottoms in the dance area, and my direct box/wireless systems feeding six rented Mackie speakers running the entire length of a parking lot. The result was smooth, uniform sound and crystal-clear announcements without overpowering the event.

Apparently others have been thinking along the same lines, as Phonic has introduced a series of self-powered speaker systems with built-in wireless receivers. This way, you can daisy chain as many speakers as you might need without all the cable and save a bundle on wireless receivers, to boot!

Handle with Care

One other little goodie that goes hand-in-hand with a direct box is a signal isolation transformer (box #4). Rapco makes a good one dubbed Isoblox. Its utility will become apparent just about the time you plug your direct box feed into a mic jack and get a ton of static along with your music signal. This is usually caused by various problems with the house wiring and can be remedied by dropping the isolator in the chain just before the wall jack.

So there you have it: the four little boxes to make your DJ life easier and stand out from the not-so-technically-gifted. A WORD OF CAUTION: Use your new powers wisely, young Skywalker! Most in-house PA systems are for light background music and announcements only, and you can easily damage the wimpy in-ceiling speakers by running your volume too hot! Be sure to back off or kill the house feed when you bring your volume up for dancing. If you don't, you could be sued for damages and every DJ that follows may be forbidden from tapping into the house PA. In short, treat the house system as if your career depended on it. If the venue is referring you, then it just might! ■



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do you believe in magic?

By Bill Cox

Editor's note: This letter from Bill Cox of DJ's Unlimited (www.djsunlimited.net) read like a scene from a heart-warming movie, while also providing some food for thought about the importance of the DJ profession, so here it is in article form...

I am a mobile DJ in Houston, Texas. I have been one since 1989 and have thoroughly enjoyed the profession. Personally, I want to thank *Mobile Beat* for being so good to the DJ profession with its quality publication. I have read you for years and have picked up numerous tips that I have used, forgotten or otherwise integrated into my act as my own. Thank you.

However, I have children and am getting older. Recently I was talking to another parent about my profession and he asked, "Are DJs necessary?" You know, at that time I didn't have an answer. But now I do, and I thought I would share it with you guys.

New Year's Not-So-Rockin' Eve

New Year's Eve, I was booked on a private club-members event. Knowing this was going to be an older crowd, I knew it would be less than the typical New Year's blowout, but I prepared nonetheless. Upon my arrival, the club and room looked outstanding: festively decorated, and a feast of the finest quality awaiting the attendees. Staff members were walking around, and several made comments like, "Looks like you got the dull one this year," and "These people never dance." It was about to bum me out.

Sure enough, when the guests came, there were only about fourty of them (thirty-eight to be exact), and yes, they were a few blue hairs and white belts. I made some announcements and tried to stir the excitement.

This Magic Moment

Then I noticed a blind man and his wife sitting next to the dance floor. I went into a set of old music (Motown, etc.) to older music (Glenn Miller, etc.) and one of the selections must have hit the spot. He touched his wife's arm, she looked amazed as he grabbed her and went to the dance floor. There he was transformed, a smile

He was transformed, a smile on his face, his wife beaming and the friends at his table watching in awe.

on his face, his wife beaming and the friends at his table watching in awe. He danced that one, and even a couple of others, and left the floor to huge applause with a grin that never left his face for the rest of the evening.

It got me to thinking. I don't know this man. But, just maybe for that one song, that one moment in time, on New Years Eve 2005, he was no longer blind. Are DJs necessary? Yes, without a doubt, quality, professional DJs are always absolutely necessary, if you want to create magical moments at any kind of party. ■

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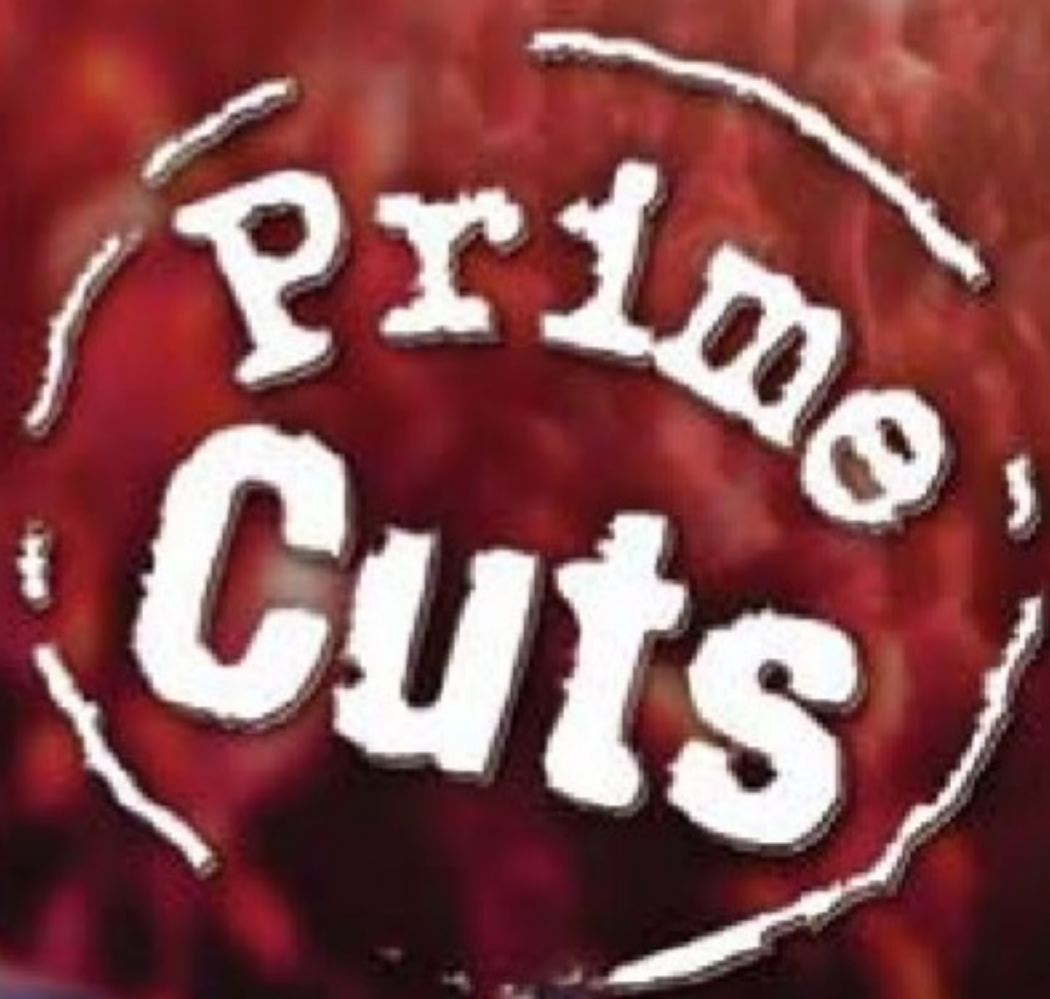
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how to protect your business your clients and yourself

Part One: Basic Precautions

The bottom line is that by protecting our assets as well as ourselves, we also protect our clients and their once-in-a-lifetime events.

By Stu Chisholm

Most DJs have had the nightmare: you open your storage area, van, or trailer to find your equipment gone, or you're carjacked on the way to the gig. Many of us have actually lived these experiences, or even worse!

While all of this is as comfortable to think about as making out a will or having a tooth pulled, there is you can do to protect your entertainment business—and yourself—from trouble, without too much pain. In this series, I will cover everything from the small but smart to the seemingly outrageous. Some things might seem obvious. Others, I hope, will give you an "Aha!" moment.

Many potential security problems can't be anticipated. How often have you been watching the news and heard someone say, "I never saw that coming!" I said that late last year, when I came home to find the pullout ramp on my cargo van missing. It just never occurred to me that anyone might try that! Lesson learned. What we CAN do is learn from the experiences of others as well as asking the experts. (Much better than learning firsthand!) Most of the security measures I'll be covering in this series are things I do personally or have done previously, while others don't apply to me but may to you. The bottom line is that, by protecting our assets as well as ourselves, we also protect our clients and their once-in-a-lifetime events.

Practice Safe Promotion

We're entertainers, and that means "showbiz!" Ours is a career that is high profile and sometimes even glamorous, and can therefore open us up to becoming targets. We need to promote ourselves in ways both small and outlandish. The trick is to promote our BUSINESS as big as we can while leaving our personal information out of the equation. Tricky because quite often, we ARE the business! Name recognition can bring better money, more gigs...and more crazies coming out of the woodwork! At the very least, we shouldn't make it easy for them to get to us.

So tip #1 is to leave your home address and telephone number off any promotional materials you distribute: brochures, Web site, business cards—everything. Use a business line only! Get the phone company to publish your P.O. box address or none at all. Even if you have a separate office, it's a good idea to have a P.O. box as well, especially if you're storing any equipment there. Your clients will eventually need your address, but you don't need to inform the world.

The First Layer of Equipment Protection

Most DJ equipment doesn't wear out but fails because of the treatment it gets as we truck it from party to party. All of those bumps, dings, and rattles take their toll! We might even have dropped a piece of gear outright, or have been loading or unloading in the rain or snow. The best thing you can do for your gear is put it in a professional road case! Most DJ gear is rack mountable and



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CASES

there are custom case builders that can make a protective box for your specific item. A good example is my old Avenger light. I had one many years ago that had no case. This was back when they cost more than \$300. It rattled around in my van, naked, and lasted maybe two years. When I bought a new one, the price had dropped to about half, yet I had my case man build a custom case for it at the cost of another \$150. My DJ colleagues thought I was nuts, but the laugh is on them; I still have that light more than a dozen years later and it looks new. Even cheap lights will give you more when well protected.

Identification:

A Practical Side to Self-Promotion

Speaking of road cases, I always stencil my logo on each one. You can do this by having a local screen printing shop make a silk screen of your logo, or you can find a company that does vinyl lettering for signs to make a rub-on version for non-carpet-covered cases. Such nonremovable markings discourage theft, while also leaving an impression on hall staff and guests when you're setting up.

But don't stop there! While markings can't prevent theft, they can discourage it and, if it has to happen, make the thief's life miserable. Every piece of gear I own has a discreet label designed to look like all the others usually stuck on the back of electronic equipment. I also etch my driver's license number on them whenever possible. A Dremel tool is ideal for this.

Beyond the gear, I mark each CD I own. (I can imagine all of the collectors gasping right now!) Yes, if you have a CD that is a valuable collectible, this might give you goose bumps. Then again, you shouldn't be carrying the original of that CD around with you. Make a copy and store your collectible somewhere safe! Mark anything you take on the road.

The best way to do this is on your own home computer printer. There are many programs to make labels for CDs, but few that will make one for just the center hub. I use a program called Click 'N Design 3D that has a template for Sure Thing hub label sheets. CD Stomper also has new label sheets for hubs. Both types are nearly impossible to remove. I put my company name, number and Web site on the hubs. Even the center dot is used - put your name and number on it and stick it to the CD book. Such markings make your collection much less desirable to thieves and can also help keep track of whose is whose when hanging out with friends or fellow DJs.

Cables are easy to lose, too, especially when working with other bands or entertainers. You can easily identify yours by having tie-on, heat shrinkable, or self-laminating labels made. My best source is Wire Plus Markers, at www.wiremarkersplus.com.

Now that we've got the essentials covered, the next installment will discuss everything you've ever wanted to know about DJ insurance, your DJ vehicle, and how to prepare for unexpected problems at the gig. Until then, safe spinning! ■

Stu Chisholm has owned and operated Stu & His Crew Professional DJ Service since 1979, and also worked for various nightclubs and radio stations in the suburban Detroit area.

give yourself a lift

Neutral buoyancy: not something the Swiss Navy aims for, but a concept to take the fight out of speaker setup

By Dan Walsh

Okay, so you finally figured out that it's easier and safer to put the stand into the speaker or the lighting tree while they're both lying horizontally on the floor, and then lift them up into position. But it's still a pain to get the assembly to its full height, especially with one person. It either requires extra-long arms, or the ability to loosen the locking mechanism and bear hug the speaker upward while keeping the stand from tipping over.

But how about this: you turn the locking mechanism and apply a little bit of lift to the speaker or tree and...it begins rising with your hand, as if following your mental order to "arise."

Well, it's called "neutral buoyancy" and it's the concept behind a line of stands called Frankenstands. They operate like a car's power steering—they assist you in raising

and lowering your speakers. They don't automatically lift the speakers, but the neutral buoyancy makes it easier to lift and lower the speaker with little effort. Sort of like the difference between the steering in your new Lincoln and your old Pacer.

It is quite a pleasure to simply turn a knob, then gently push up and have my speakers rise with barely any effort. I could immediately see how these stands could reduce DJ back and shoulder-related medical insurance claims!

Frankenstands are currently available in two weight classes: 46 to 53 pounds (black legs), covering at least eight different major speakers, including Mackie powered units and JBL EONs; and 59 to 66 pounds (silver legs) covering another eight speakers including the JBL JBX 115, Yamaha S115V and B52 PRO-DL15. MSRPs are \$200 each. Each stand is custom made and not available in stores. For more information, call Sound Planning at 619-223-7587.

For a hands-on demonstration, look for Frankenstands at the Mobile Beat DJ Show in Las Vegas, February 21-23, at the Stardust Hotel, Casino and Conference Center. ■



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Everything kicks off on Sunday with interactive and crowd control tips from national disc jockey trainer **Todd Mitchem** (The New Let's Get Interactive). **Michael Hennessey** will follow up with a seminar on non-verbal communications and tips for better

performances (Actions Speak Louder Than Words). Then, multi-system specialists **Mike Walter** of New Jersey will hold a hands on training time to demonstrate some of his proven multi-system training methods.

Not a multi? During the **Mike Walter multi-system training**, breakout room 1 will have a panel discussion on **marketing of a high end single system company** while breakout room 2 will have a panel discussing tips for improving performance and making more from karaoke with 'Mad Joe' **Martin, Bryan Foley**, and Dallas' own

Jerry Taylor.

But, the day isn't over yet...

The **exhibit hall** will open for two hours **Sunday night** with some "Sneak Peek" one night only specials.

The day is wrapped up with a pool party with interactive games from the "Game Master" **Scott Faver** and friends.

Monday and Tuesday will be two days of intense information and training from a mix of industry and business experts including: **Brian Dodge, Bryan Flanagan, Joseph Mire, Randy Bartlett, Marcello, Ron White,**

Aaron Foster, David Hanscom, Screamin' Scott, and Bill Hermann.

The exhibit hall will be open from noon to 6:00 pm both Monday and Tuesday with some great deals on gear, music, and industry services.

Full show passes are available online at the discounted rate of **\$165.00** until March 15th and at the door for the rate of \$225. Discounted single day passes are also available online.

For more information on the Southern Disc Jockey Convention 2006, visit <http://www.discjockeynews.com>

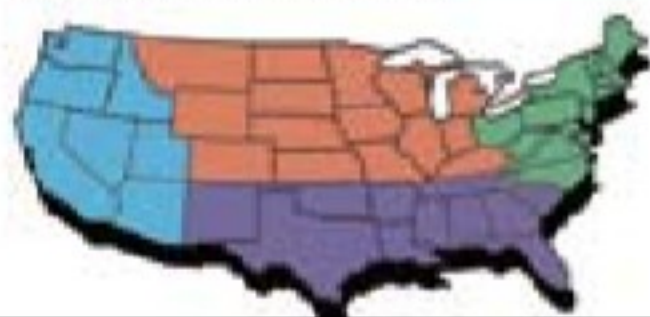
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make a great first phone impression

Your telephone approach can say a lot more than just the words you're speaking

By Larry Williams

For many in our industry, the telephone is the first point of contact between entertainers and their customers. The manner in which we offer useful information and the conduct we exhibit over the telephone are paramount to our success. Keep in mind that not everyone in business is professional, accommodating, and sincere over the phone. This can certainly work to your advantage. The more proficient you become in your telephone mannerisms, the more likely you will leave a positive impression with your customers.

First, a Few Words

Sometimes it's the little things we say or not say that can make a difference. For example, how do you answer your telephone? Do you say, "Hi," "Hello," "What's up?" or do you answer your phone with your company name and greeting? From the standpoint of a customer, this last is the first thing that they expect. When you answer your telephone with your company name you are immediately cementing an impression of professionalism. This, after all, is the reason they have come to you in the first place.

An Acute Sense of Perception

Believe it or not, a customer has a more acute sense of perception when on the telephone. This is similar to the greater sense of perception blind members of our community possess. Through a conversation, a customer can hear you smile, anticipate your interest or non-interest and even sense your apprehensiveness. In order to begin your conversation on the perfect footing... answer your telephone with a smile. This will change the intonation in your voice and will immediately be effective with your customers.

When we call a department store or a grocery store, we expect the answerer to be accommodating, helpful, and eager to assist us. The same is true for the customers who call us. They want to receive information from a business-minded representative who is pleased to make their acquaintance—not someone who is simply approaching the conversation in a lackadaisical fashion.

Thank You—Thank You Very Much!

A lot can be learned from The King of Rock and Roll, Elvis Presley. If you have ever listened to or watched concert footage of Elvis, you might recall the myriad of sayings he used such as, "Thank

you, thank you very much!" "You're a fantastic audience!" "You're beautiful!" and so on. This was a very deliberate way of endearing himself to his audience. Sincerity can do wonders for your reputation. They didn't call him The King for nothing.

Here's how to translate this lesson into a practical form. Often times a bride-to-be will call and say, "Hi, I'm planning a wedding and wanted to know what your prices are." Rather than chastising her for asking that all-annoying, "How much do you charge" question, try saying, "Congratulations on your engagement!" Let's face it, brides are generally downright giddy about their anticipated wedding day. Offering this sort of sincere validation of goodwill can be the difference that sets you apart from just about every other DJ she may talk to. This sincere approach will likely pay dividends down the road.

This way of validating their decisions can extend to other matters as well. You can also offer support for her choice of banquet facility, photographer, wedding location, or even the advanced planning of the event itself. When you applaud the decisions potential clients have made, you are reinforcing the idea that they are traveling down the right road. And what better way to discuss your services than establishing that thus far, they have made some great decisions regarding their upcoming event.

It Doesn't Matter What Kind of Phone

Many of the negative perceptions of DJs that exist today extend far beyond performance characteristics. Telephone contact and related mannerisms have certainly contributed to this less-than-favorable opinion over the years. What we say on the telephone is every bit as important as what we say on the microphone. When we bash other DJs or let our egos get the best of us, we are, in essence, validating the negative stereotype that currently exists pertaining to our profession.

We can affect change with each and every customer by establishing a positive first contact in a manner consistent with the finest companies in the nation. Eloquent speaking, after all, is our forte. Our first point of contact, over the telephone, should be the first glimpse a customer gets of our positive personality and professionalism, as well as our speaking ability. The sincere and accommodating manner in which we approach telephone sales will effectively change public perception for the better. ■

Larry Williams is the author of the book Mind Your Own Business for ProDJ Publishing, which will make its official debut in February 2006 at the Mobile Beat DJ Show and Conference in Las Vegas, Nevada.

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Ultimate, Greatest of the Greatest, Best of the Best, Top Compilations in the History of Recorded Music Throughout the World!

By Fred Sebastian

It's amazing to me that for nearly one hundred issues, over thirteen years, I've been telling you about outstanding CD compilations in this Music News column, picking from loads of compilations to bring you the best in every issue. The really amazing part was being asked to pick from those year's worth of collections the ten best compilations of all to celebrate *Mobile Beat's* milestone. (We'll include the first five in this issue and the rest in the next. - Ed.) With visions of being hospitalized from a brain hernia for this effort, I saw this as a no-win, daunting task. But I agreed to subject myself to the torture anyway.

First thing worth noting is that there are far more than ten categories of music, so some won't make it. Also, ever notice that most hit radio stations play music 24/7 and there are thousands of them across the country? So, the second thing worth noting: thousands of stations x songs x hours = an awful lot of music out there! Third thing worth noting: I'm not fond of rubber rooms and I don't care for hospital Jell-O. So before suffering a serious cerebral short circuit, I will tell you the secret to this issue's picks of the best compilations of all time. The secret is: No friggin' way! There are just too many great compilations, it's way too presumptuous, and my mental health comes first.

So now that I've hopefully lowered your expectations, I will tell you that beyond just outstanding compilations, these picks have all stood the test of time, and do actually rank at the very top of a very long list of outstanding compilations. As for which are the all-time best compilations of this Music News column? I say only that they're all great! Thanks for all your support and positive feedback over the years. Enjoy!

When it comes to dance music the following box set of four CDs, entitled *Ultimate Dance*, is loaded with favorites that will certainly get the party started and keep it going for a long time. Covering club, house, disco and pop, this compilation has what it takes to keep the bodies movin'. It's the sound and energy that has kept dancefloors hoppin' up to and through the new millennium.

ULTIMATE DANCE

Gonna Make You Sweat	C&C MUSIC FACTORY
Mr. Vain	CULTURE BEAT
Megamix	TECHNOTRONIC
Dr. Jones	AQUA
I Like To Move It	REAL 2 REEL w/ MAD STUNTMAN
Here Comes The Hotstepper	INI KAMOZE
Stayin' Alive	N-TRANCE
You Sexy Thing	HOT CHOCOLATE
I've Got A Little Something For You	MN8
Don't Talk Just Kiss	RIGHT SAID FRED
Sweets For My Sweet	C.J. LEWIS
Dreamer	LIVIN'JOY
(I Wanna Give You) Devotion	NOMAD
Your Woman	WHITE TOWN
Ebenezer Goode	SHAMEN
Tubthumping (Tin Tin Out Radio Mix)	CHUMBAWAMBA
Boom! Shake The Room	DJ JAZZY JEFF & FRESH PRINCE
Gangsta's Paradise (Radio Edit)	COOLIO w/ L.V.
White Lines	GRANDMASTER FLASH & MELLE MEL
People Everyday	ARRESTED DEVELOPMENT
Family Affair	SLY & THE FAMILY STONE
Killer	ADAMSKI
Jump Around	HOUSE OF PAIN
Respect	ADEVA
Now That We Found Love	HEAVY D. & THE BOYZ

Shine	ASWAD
Show Me Love	ROBIN S.
Cuddly Toy	ROACHFORD
I.O.U.	FREEZE
Trapped	COLONEL ABRAMS
Living In A Box	LIVING IN A BOX
Jingo	JELLYBEAN
Let's Groove	EARTH, WIND & FIRE
Boogie Nights	HEATWAVE
A Night To Remember	SHALAMAR
It's A Love Thing	WHISPERS
Lady Marmalade	LABELLE
Nutbush City Limits	IKE & TINA TURNER
Shake Your Booty	KC & THE SUNSHINE BAND
Dance Little Sister	TERENCE TRENT D'ARBY
My Perogative	BOBBY BROWN
Tribute (Right On)	PASADENAS
Get Outta My Dreams, Get Into My Car	BILLY OCEAN
Car Wash	ROSE ROYCE
Lovely Day (Remix)	BILL WITHERS
She's Got That Vibe	R. KELLY
Sexual Healing	MARVIN GAYE
Body Talk	IMAGINATION
Got To Get It	CULTURE BEAT
The Real Thing	TONY DI BART
High Energy	EVELYN THOMAS
Feels Like I'm In Love	KELLY MARIE
It's Raining Men	WEATHER GIRLS
Touch Me (I Want Your Body)	SAMANTHA FOX
A Walk In The Park	NICK STRAKER BAND
Atomic (Diddy's Edit)	BLONDIE
Freed From Desire	GALA
I Luv You Baby	THE ORIGINAL
Shame Shame Shame	SHIRLEY & CO.
Girls	MOMENTS & WHATNAUTS
Feeling So Real	MOBY
Spaceman	BABYLON ZOO
Doop	DOOP
Pump Up The Volume	M/A/R/R/S

Few marriages of music have had as significant an impact as was made by marrying rock with disco in the eighties. This union became known as New Wave music, and was frequently described as rock you can dance to. In the two-CD compilation *The Eighties Mix* lies proof of this music's tremendous appeal, and why most other forms of music of the day were dwarfed as New Wave music ruled. It's also a great example of why eighties music remains a favorite today. Songs can be individually tracked or just let the mix play on. Also features some original rare 12" extended versions of these hits you won't find elsewhere. Great stuff!

THE EIGHTIES MIX

Call Me (12" Mix)	BLONDIE
Tainted Love / Where Did Our Love Go (12" Mix)	SOFT CELL
Enola Gay	OMD
Love Will Tear Us Apart (12" Mix)	JOY DIVISION
Blue Monday (Original 12" Mix)	NEW ORDER
Planet Earth	DURAN DURAN
Smalltown Boy	BRONSKI BEAT
Don't Leave Me This Way (12" Mix)	THE COMMUNARDS
Quiet Life	JAPAN
Sweet Dreams (Are Made Of...)	EURYTHMICS
Don't Go	YAZOO
Temptation	HEAVEN 17
Cars	GARY NUMAN
The Race	YELLO
Everybody Wants To Rule The World	TEARS FOR FEARS
Pop Muzic	M
Wonderful Life	BLACK
Relax	FRANKIE GOES TO HOLLYWOOD
Don't You Want Me (12" Mix)	HUMAN LEAGUE

Sometimes (12" Mix)	ERASURE
Fade To Grey	VISAGE
Chant No. 1	SPANDAU BALLET
The Look Of Love	ABC
Waterfront	SIMPLE MINDS
Love On Your Side	THOMPSON TWINS
It's My Life	TALK TALK
Wishing	A FLOCK OF SEAGULLS
Church Of The Poison Mind (12" Mix)	CULTURE CLUB
Streetplayer (Mechanik)	FASHION
Love Plus One	HAIRCUT 100
Dancing With Tears In My Eyes (12" Mix)	ULTRAVOX
Reward	TEARDROP EXPLODES
Take On Me	A-HA
Life In A Northern Town	DREAM ACADEMY

I'll Never Find Another You	SEEKERS
Game Of Love	WAYNE FONTANA & THE MINDBENDERS
Wondrous Place	BILLY FURY
The More I See You	CHRIS MONTEZ
Just Like A Woman	MANFRED MANN
Sunny	BOBBY HEBB
Sitting In The Park	GEORGIE FAME
Sorrow	MERSEYS
You Don't Have To Say You Love Me	DUSTY SPRINGFIELD
The First Cut Is The Deepest	P.P. ARNOLD
Will You Still Love Me Tomorrow	SHIRELLES
You've Lost That Loving Feeling	THE RIGHTEOUS BROTHERS
This Old Heart Of Mine	ISLEY BROTHERS
Make It Easy On Yourself	WALKER BROTHERS
Only The Lonely	ROY ORBISON
Can't Get Used To Losing You	ANDY WILLIAMS
I Got You Babe	SONNY & CHER
God Only Knows	THE BEACH BOYS
He Ain't Heavy He's My Brother	THE HOLLIES
I've Gotta Get A Message To You	BEE GEES
House Of The Rising Sun	THE ANIMALS
Man Of The World	FLEETWOOD MAC
Nights In White Satin	MOODY BLUES
Unchained Melody	RIGHTEOUS BROTHERS
Love Is All Around	TROGGS
My Sentimental Friend	HERMAN'S HERMITS
Don't Let The Sun Catch You Crying	GERRY & THE PACEMAKERS
Hey Paula	PAUL & PAULA
A World Without Love	PETER & GORDON
Something's Gotten Hold Of My Heart	GENE PITNEY
The Twelfth Of Never	CLIFF RICHARD
True Love Ways	BUDDY HOLLY
Hang On To A Dream	TIM HARDIN
I Heard It Through The Grapevine	MARVIN GAYE
When A Man Loves A Woman	PERCY SLEDGE
Stand By Me	BEN E. KING
My Cherie Amour	STEVIE WONDER
I Say A Little Prayer	ARETHA FRANKLIN
Tracks Of My Tears	SMOKEY ROBINSON
What Becomes Of The Brokenhearted	JIMMY RUFFIN

Going back in time is such a wonderful treat when it comes to music. The flavors and sounds of different eras are so uniquely distinct, and uniquely rewarding. The sounds of the sixties make it one of the most influential decades of music ever. Love was in the air. It just took a few years before the song with that name was written. The two-CD compilation *Sixties Summer Love* captures many of the best sounds, flavors, and anthems of pop, rock, and R&B of the sixties. And as the "summer of love" was a time that made history, this compilation helps preserve the sounds and spirit of a time when peace, love, and freedom not only fueled community, but also eventually won out, and changed the world! Loaded with favorites and anthems alike.

SIXTIES SUMMER LOVE

Happy Together	THE TURTLES
Dedicated To The One I Love	MAMAS & THE PAPAS
Waterloo Sunset	THE KINKS
A Whiter Shade Of Pale	PROCOL HARUM
A Groovy Kind Of Love	MINDBENDERS
Jesamine	CASUALS
Don't Throw Your Love Away	SEARCHERS
It Might As Well Rain Until September	CAROLE KING

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By Legendary Chicago DJ Pioneer Mark Imperial

Chicago, IL -Making great money as a DJ doesn't have a whole lot to do with how good of a job you do. You can be the very best DJ in your area, using only the best equipment, know more about music than anybody, know how to pack a dancefloor and still starve to death. You're busy one week, phone not ringing the next and worrying about where the next job is coming from. I know, because I have been there and almost starved myself out of the business by stubbornly thinking that because I was a great DJ, the world would beat a path to my door. Thinking that by getting better and better at slamming parties, I'd automatically make more money. **Wrong. Dead Wrong!**

I did what most people do, started advertising and waiting for the phone to ring, then playing the "cheap price" game (actually the worst thing you can do). I barely survived by bottom feeding

and begging, taking every crappy gig that came in and doing cold calling which is as fun as a car wreck. I nearly quit every other day. I was grossing a pitiful \$2,200 per month and working myself half to death getting it. Some months I was starving. I knew that things happen by either determination or desperation, and I had both going for me. That is when I finally discovered the answer.

My discovery exploded my business to making over \$11,000.00 per month, and I did it in a lazy way as a **SINGLE OPERATOR** in less than 7 months.

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Mad About The Boy	DINAH WASHINGTON
Girl From Ipanema	ASTRUD GILBERTO

The idea of putting together a complete party compilation surely has its critics. It's an attempt to package something that will please everyone-no easy task. In this case, not only have there been no complaints, but most have raved about the *Ultimate Party Animal* three-CD compilation. What sets this package apart is that it's fun and familiar. Not just familiar because of the all-time treasured hits included, but also because of the several medley tracks that are almost always crowd pleasers.

ULTIMATE PARTY ANIMAL

Saturday Night	WHIGFIELD
Ooh Aah Just A Little Bit (Motiv8 Radio Edit)	GINA G
Dreamer (Original Club Mix)	LIVIN' JOY
Movin' On Up (M People Master Mix)	M PEOPLE
Things Can Only Get Better (D:Reamix Edit)	D:REAM
We Are Family (Sure Is Pure Remix Edit)	SISTER SLEDGE
Let Me Be Your Fantasy (Radio Edit)	BABY D
Ride On Time	BLACK BOX
Rhythm Of The Night (Rapino Brothers Radio Version)	CORONA
The Power	SNAP
Sunshine After The Rain (Two Cowboys 7" Edit)	BERRI
Twist & Shout	CHAKKA DEMUS & PLIERS
Don't Stop (Wiggle Wiggle) (Townhouse Radio Edit)	OUTHERE BROTHERS
No Limit	2 UNLIMITED
Boom! Shake The Room	JAZZY JEFF & THE FRESH PRINCE
Stayin' Alive (Radio Version)	N-TRANCE
Two Can Play That Game (K-Klassik Mix)	BOBBY BROWN
Killer	ADAMSKI
I Wanna Be A Hippie (Flamman & Abraxas Radio Mix)	TECHNOHEAD
Saturday Night At The Movies	ROBSON & JEROME
Grease Megamix:	JOHN TRAVOLTA & OLIVIA NEWTON JOHN
You're The One I Want / Greased Lightning / Summer Nights	
Wake Me Up Before You Go Go	WHAM!
Relight My Fire	TAKE THAT
Locomotion	KYLIE MINOGUE
Never Gonna Give You Up	RICK ASTLEY
I'm Too Sexy	RIGHT SAID FRED
Macarena (Bayside Boys Mix)	LOS DEL RIO
The Time Warp (PWL Ext. Remix)	DAMIEN
Swing The Mood Medley:	JIVE BUNNY
In The Mood / Rock Around The Clock / Rock-A-Beatin' Boggie / Tutti Frutti / Wake Up Little Suzie / C'mon Everybody / Hound Dog / Shake Rattle & Roll / All Shook Up / Jailhouse Rock / At The Hop	
Can Can	BAD MANNERS
Anniversary Waltz Medley:	STATUS QUO
Rock 'n' Roll Music / Lover Please / That'll Be The Day / Singing The Blues / When Will I Be Loved / Let's Work Together / You Keep A Knockin' / Long Tall Sally / Let's Dance / Red River Rock / No Particular Place To Go / The Wanderer / I Hear You Knocking / Lucille / Great Balls Of Fire)	
Cotton Eye Joe	REDNEX
Flava (Crighton & Morris 7" Mix)	PETER ANDRE
Just Help Yourself	TONY FERRINO
Cum On Feel The Noize	SLADE
Blockbuster	SWEET
Hit Me With Your Rhythm Stick	IAN DURY & THE BLOCKHEADS
I'll Be There For You	FRIENDS
Y. M. C. A.	VILLAGE PEOPLE
Boney M Megamix:	BONEY M
Rivers Of Babylon / Sunny / Daddy Cool / Rasputin	
Celebration	KOOL & THE GANG
Boogie Wonderland	EARTH WIND & FIRE
You Make Me Feel (Mighty Real)	SYLVESTER
Contact	EDWIN STARR
Oops Up Side Your Head	GAP BAND
Back To The 60's Medley:	TIGHT FIT
Pretty Woman / Dancing In The Streets / Black Is Black / Bend Me Shape Me / You Really Got Me / All Day & All Of The Night / Hippy Hippy Shake / Pretty Woman / Mony Mony / Doo Wah Diddy / Sherry / Stay / Big Girls Don't Cry / Proud Mary / Pretty Woman Reprise)	
Abba Medley:	STARS ON 45
Stars On 45 / Voulez Vous / Bang-A-Boomerang /	

Money, Money Money / Knowing Me, Knowing You / Fernando / The Winner Takes It All / Super Trouper / Stars On 45	
Beatles Medley 1:	STARS ON 45
No Reply / I'll Be Back / Drive My Car / Do You Want To Know A Secret / We Can Work It Out / I Should Have Known Better / Nowhere Man / You're Going To Lose That Girl / Ticket To Ride / The Word / Eleanor Rigby / Every Little Thing / And You Bird Can Sing / Get Back / Eight Days Week / It Won't Be Long / Daytripper / Wait / Stars On 45 / Good Day Sunshine / My Sweet Lord / Here Comes The Sun / Taxman / A Hard Day's Night / Things We Said Today / If I Fell / You Can't Do That / Please Please Me / From Me To You / I Want To Hold Your Hand / Stars On 45)	
Beatles Medley 2:	TAKE THAT
I Want To Hold Your Hand / Hard Days Night / She Loves You	
Guaglione	PEREZ PRADO

When it comes to driving rhythms on the dance floor, little else compares with the raw, contagious, feel-it-in-your-gut, make-you-want-to-move sounds of funk. The disco era would ring hollow if not for the full flavored funk that helped start it and keep it going. The outstanding compilation entitled *Funkmaster Mix* is a hot collection of funk and disco that you can just let rip and play through; or track it as you wish. It's two CDs of great stuff, and it's easy to put this one on the top shelf of great comps. It's true: you can't get enough of that funky stuff!

FUNKMASTER MIX

Word Up	CAMEO
Oops Upside Your Head	GAP BAND
Movin'	BRASS CONSTRUCTION
Funky Nassau	THE BEGINNING OF THE END
Brick House	COMMODORES
(Are You Ready) Do The Bus Stop	THE FATBACK BAND
Papa's Got A Brand New Pig Bag	PIGBAG
Get Up Offa That Thing	JAMES BROWN
Funkin' For Jamaica	TOM BROWNE
Stomp	BROTHER JOHNSON
Tell Me Something Good	RUFUS
War	EDWIN STARR
Theme From "Shaft"	ISAAC HAYES
Cuba	GIBSON BROTHERS
Shoosh Shoorah	BETTY WRIGHT
Funky Weekend	THE STYLISTICS
That Lady	ISLEY BROTHERS
Sound Your Funk Horn	KC & THE SUNSHINE BAND
Play That Funky Music	WILD CHERRY
Hang On In There Baby	JOHNNY BRISTOL
Le Freak	CHIC
Lady Marmalade	LABELLE
Get Down On It	KOOL AND THE GANG
Let's Groove	EARTH WIND & FIRE
Shake Your Body	JACKSONS
Rock The Boat	HUES CORPORATION
Move On Up	CURTIS MAYFIELD
Strut Your Funky Stuff	FRANTIQUE
Car Wash	ROSE ROYCE
Shame	EVELYN "CHAMPAGNE" KING
Ain't No Stoppin' Us Now	McFADDEN & WHITEHEAD
Family Affair	SLY & THE FAMILY STONE
If You Ready Come Go With Me	STAPLE SINGERS
The Groove	TEENA MARIE
Forget Me Nots	PATRICE RUSHEN
Use It Up Wear It Out	ODYSSEY
Boogie Nights	HEATWAVE
Pick Up The Pieces	AVERAGE WHITE BAND
Rock It	HERBIE HANCOCK
Green Onions	BOOKER T & THE MC'S

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Loader to Direct Sales at Elation

A twenty-year lighting industry veteran, Eric Loader joins the American DJ Group as director of sales for Elation Professional and Acclaim Lighting, after spending more than a decade at Martin Professional, Inc. He most recently held the position of vice president of sales and marketing at Martin, and has also served as that company's director of sales and branch manager. In addition to his two decades with lighting manufacturers, Loader worked as a DJ in high school and college, giving him hands-on experience as an end user of the products.

"There are few people who have such vast knowledge and experience in all phases of the lighting business as Eric Loader," said Scott Davies, general manager of the American DJ Group of Companies. "We are honored and delighted to welcome Eric on board, and we believe he will be a terrific asset to our company."

Loader said he is excited about using his experience to contribute to what he sees as tremendous growth opportunities for the ADJ Group and for Elation Professional (www.elationlighting.com) in particular. "I am very impressed with a number of things about the company, including its loyal network of customers, its great distribution around the world, and the very creditable products and value it brings to the market. These were all factors in my decision to join the ADJ Group," said Loader.

A California native, Loader is actually rejoining American DJ, since he worked for the Los Angeles company at the beginning of his career, prior to his tenure with Martin. "This is a homecoming of sorts for me," said Loader. "Some of the same people I worked with at American DJ back then are still employed there today. This is another thing that really impresses me about the company—the long term of its employees and its family atmosphere."

Lombard Is Marketing Manager at Stanton

Stanton Magnetics (www.stantondj.com) has named Sarah Lombard as the company's new marketing manager. Lombard, who holds degrees in psychology and marketing, and recently served as director of marketing and PR for Audiobahn, will report to Henri Cohen, VP of worldwide marketing and sales.

"We're very excited to have a person of Sarah's caliber on the Stanton team," says Cohen. "She is already bringing a fresh perspective to her role of communicating Stanton's message to our customers."

Sarah Lombard joins Stanton after a four-year stint at Audiobahn, where she was the national account executive and then was promoted to director of marketing and public relations. At Audiobahn, Lombard managed the company's marketing and advertising budget, oversaw the execution of ad campaigns and promotional materials development, and handled celebrity endorsements. She also did extensive co-

branding along with companies such as Interscope Records, the NBA, Etnies, XM Satellite Radio, G-Unit, and many others. Lombard holds a BA from the University of Central Florida, in Orlando.

"I am honored to become a part of such a well respected company and group of people," says Lombard. "I look forward to furthering Stanton's role as the worldwide leader in DJ products."

Andreas Moves to SKB

SKB Corporation (www.skbcase.com) has named Jerry Andreas as senior vice president, Music Division. Andreas will be responsible for overseeing all marketing and sales activities worldwide for SKB MI product lines.

Andreas' experience includes over eighteen years of marketing and management at Yamaha Corporation of America. Most recently he was the director of marketing for the Pro Audio and Combo division. He has held positions as marketing manager, product manager, and advertising and communications manager during his tenure at Yamaha. His experience also includes MI retail in the Los Angeles area. He holds a BS degree in music business from Appalachian State University.

"We at SKB are thrilled to have Jerry Andreas come on board. He brings to us a wealth of experience and knowledge, and is a highly respected industry veteran," states Dave Sanderson, president, SKB Corporation.

New Communicator at Sennheiser

Sennheiser Electronic Corporation (www.sennheiserusa.com), a leading provider of professional audio products for recording, live sound, installed sound, broadcast, film and television, and consumer markets continues to energize its communications efforts with the recent appointment of JoAnn Anderson to the position of marketing communications manager.

In her new role, Anderson will spearhead a wide variety of activities and communication strategies: managing the creative development and production of communications tactics and programs; negotiating and implementing media; supervising external advertising and public relations agencies and consultants; and overseeing the Sennheiser marketing budget.

"During this time of tremendous growth and activity for Sennheiser, we're delighted to have JoAnn join us in this pivotal role," says Stefanie Reichert, Sennheiser's vice president for strategic marketing. "Her background in the consumer and telecommunication business, excellent communication and organizational skills, high energy level, and entrepreneurial work ethic will be key assets as we work to build our brand across all channels and deliver the right communication tools to our sales teams and distributors." ■



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Noted comedian and motivational speaker Jeff Justice to deliver Keynote at MBLV.06

By R. A. Lindquist

The mobile entertainment business is changing...and the mobiles that best grasp this are the ones who will benefit most down the road.

Whereas the emphasis was once on music, it's now on interactivity. But that doesn't always mean kooky games and dances. As the spotlight continues to progress beyond the music, audiences want a DJ who can entertain. With this in mind, *Mobile Beat* is proud to announce the keynote speaker for the 10th Anniversary Las Vegas Mobile Beat Show: Jeff Justice. Jeff came to us highly recommended, not only as a comedy trainer, but one who has worked with, and understands, the uniqueness of the mobile entertainment biz. While his name is well known to many of the attendees, others may not be familiar with his work. So that you might have a better idea of what to expect from Jeff, during the keynote and during his special small group workshops, I sat down with him and tossed out a few questions. Here we go.

RL: How did you get started in the comedy biz?

JJ: I did my internship as the class clown. I discovered that if I did something funny in class and the teacher laughed, I wouldn't get in trouble. Of course, if she didn't laugh I got to try it again on the principal. I got to the point I was doing two shows a day! Sometimes a Saturday matinee.

RL: Who are some of your favorite comedians and mentors?

JJ: I like Brian Regan, Richard Jeni. My original inspirations were Steve Martin, Jonathan Winters, George Carlin, Richard Pryor and the original cast of *Saturday Night Live*.

RL: At what point did you decide to go from stand-up to training others to be funny?

JJ: I would see amateurs at the local comedy clubs in Atlanta making mistakes in writing and delivery. I found that the ones that took my advice immediately got better. I realized that I might actually know what I was talking about. I organized a class for eight of them, and the rest is history. Over fourteen hundred students later and I still think I know what I'm talking about. We'll see.

RL: What is it that keeps people, who are typically funny around friends, from being able to bring their humor to a crowd?

JJ: Many things. They haven't learned to edit for the stage. They don't need stage presence to be funny with friends, just alcohol. Many times what's funny to their friends is sophomoric and too amateurish for the clubs. Some are good with small groups but freak out in front of crowds. They don't have a well-rehearsed routine and are disjointed onstage. Many times, with their friends, they are using inside humor that's funny to their group. The audience isn't as stoned as their friends.

RL: How important is it that mobile entertainers (DJs, karaoke hosts, musicians) be able to make a crowd laugh?

JJ: Not so much laugh as be entertained. It blows me away how talented many of the mobile entertainers are today. You can no longer just spin records to make the big bucks. They're doing game shows, dance routines, multi-media, comedy. The buyer wants more bang for their buck and there's some very talented entertainers who can deliver it. If they want to just have music, they can hire an iPod!

RL: But isn't it difficult for people like DJs, who usually rely on the music to be key part of their show, to be humorous?

JJ: No! It just takes effort, practice, and planning. Humor can be derived from song titles, artists' lives (Britney, Madonna, etc.), anything current like movies or TV shows, people attending the event, and what's happening right there in front of you. I like good props, too. Good ones can be hysterical and you don't have to be funny to use them. Learn to improvise and ad-lib and you will be greatly rewarded. Not by me, but the people who book you, but I guess you already figured that out. Moving on...

RL: Do you feel that everyone—and DJs in particular—has the gift to a comedian?

JJ: I haven't personally met everyone yet, but it's been my experience that if they're willing to laugh at themselves and willing to invest the time and money in their career that most people can be funnier than they are now. Some may need lots of work but that's up to the person. I've had people go through my class that I didn't think we're funny at all but they ignored me and kept working at it and made it. A good example is Ron Lester, who went on to play "Bubba" in *Varsity Blues*. If you have the desire, you're halfway there.

RL: I know you've had a lot of experience training mobile entertainers in the Atlanta area, what have you personally learned from this experience that is helping you to customize your training for other MEs?

It's been my experience that, if they're willing to laugh at themselves and willing to invest the time and money in their career, most people can be funnier than they are now.

JJ: I now understand their job a lot better and have talked with many who are successful and found out what's working for them so that I can pass that on to others. The hardest hurdle that I have working with the mobile DJs is trying to get them to sound conversational, especially when they've been making a good living using a stylized delivery. For comedy, it's a conversation not a presentation.

RL: You work with a huge variety of corporate crowds, how do you know what will be hot and what will flop BEFORE you step in front of the mic?

JJ: You never know for sure. Every show is different. The same bit that the last audience was hemorrhaging from laughter over, tonight's audience is staring at you like a couple of truckers outside a closed Waffle House. Some things will give you a better chance. Keep it clean. When in doubt leave it out. Don't believe the person who tells you that poking fun at Bob for drinking or Dick for being a womanizer will get huge laughs. Don't tell jokes about their profession. Let them do that. If you do it then you're making fun of them. If they do it, they're making fun of themselves.

RL: What are some of the hot points you plan to bring to the mobile entertainers in your keynote at the Mobile Beat Show?

JJ: My keynote will be about using your sense of humor to deal with stress in your life. Lots of laughs, a little magic and a big finale! The workshop, "Show Me the Funny" will deal with the nitty gritty and mechanics of how to make what you say funnier and how to develop humor, like the Top Five List. This is some of the same information that the National Speakers Association brings me in to teach the top speakers in the country. There will be a charge of \$25 for the workshop, but it will be the best \$25 you'll ever invest in your career. There will be a lot of life-changing information in a short period of time, so get ready to rumble because after attending this workshop you'll never speak the same again. ■

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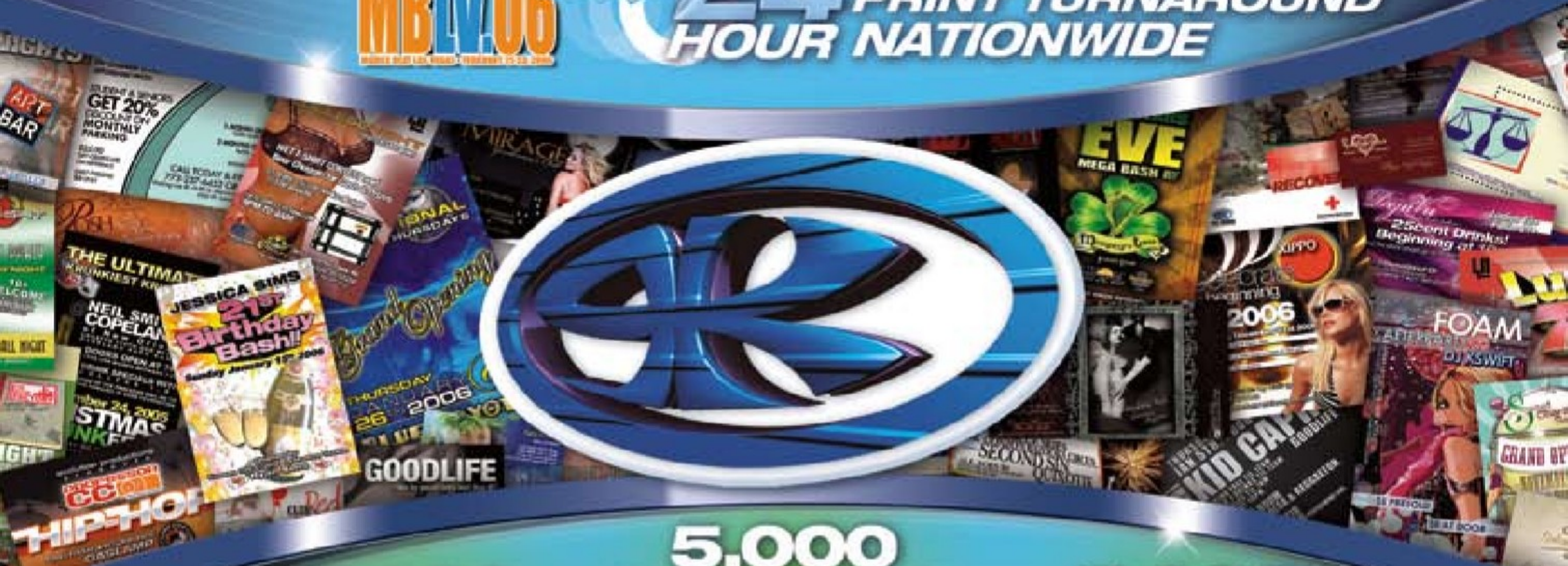
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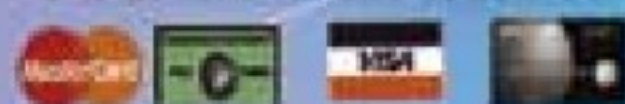
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Omnisistem (omnisistem.com) demonstrated yet another exciting laser, the Stinger RGB, a DPSS laser with analog color and blanking. Their new Daslight Virtual Controller software, combined with a variety of DMX/USB interfaces, puts your light show under full laptop control.

PERFORMANCE: VIDEO

Edirol's (edirol.net) CG-8 Visual Synthesizer can take in still images, set them in motion, and then modulate them with various controllers or even with audio signals.

Numark pushed VJing further with the VJ01 Tabletop DVD/CD/MP3 Player with Tilt Screen, letting you easily add creative video to the mix, featuring looping, pitch control and built-in preview capability; and the AVM02, which features crossfaders for both video and audio and a wealth of new features for sound and visuals.

Pioneer's DVJ-X1 continued to wow the crowds with its DVD mixing/scratching capabilities

VocoPro (vocopro.com) complemented their wide range of karaoke hardware with the SD-55 screen display system, which puts two 5" LCD monitors in a 4 RU rack unit along with built-in speakers and a digital TV tuner.

SOUND REINFORCEMENT

American Audio introduced powerful and smart V Series and VLP Series amps, and also debuted a more compact version of their integrated PA system, the Tri Pack Live, with a 10" sub and 6.5" satellite speakers.

Audio-Technica's (audio-technica.com) new Import Series of headphones features 15 different models; the DJ range includes the ATH-PRO700 SV, ATH-PRO5 V, and ATH-PRO5 MS.

Beyerdynamic (beyerdynamic-usa.com) showcased the Opus 89 dynamic microphone, featuring a neodymium magnet structure and rugged, road-worthy construction.

B-52 Professional (b-52pro.com) compacted some of its renowned power into a small package with the new Matrix 200 system, featuring a five-channel mixer built into a 200W amp; also booming was the upgraded full-sized Matrix 1000 V2 system.

Behringer (behringer.com) unleashed 13 configurations of the Xenyx PA mixer line, as well as a number of new Eurolive speakers.

Community's (loudspeakers.net) new I/O5 and I/O8 indoor/outdoor loudspeaker systems with weather resistant polypropylene LF cones and powder coated steel grilles were on display.

Crown (crownaudio.com) unveiled the all-new XTi Series amps with extremely light and efficient switch-mode power supplies, as well as four upgraded members of the XLS Series.



FROM TOP: Numark's VJ01 and AVM02 invite you to add video, and integrate audio with video mixing; the SD-55 video monitor system from VocoPro gives you complete karaoke control; American Audio pumps up your power with the V-Series; Wharfedale's Titan Pro molded, and EVP-XP powered speakers; 68Odyssey's iDJ XPress also carries Gemini's new iTrax dual iPod mixer.

Denon revealed their DN-HP1000 phones, which utilize a dynamic, closed-back design, and large 53mm drivers.

Gemini showed the new GPA Power Amplifier Series, and a the XTR-500 complete powered PA system.

mPATHx (mpathx.com) launched the SmartRack—a groundbreaking power distribution device that delivers power and data at peak efficiency and eliminates wall warts.

PVDJ (pvdj.com) featured the PowerMode 4, a versatile 2RU unit with four power amps rated to deliver 180W each into four 8-ohm speakers, and an input section offering numerous system configurations.

QSC (qscaudio.com) showed off their new PLX2 amp series, which adds subwoofer processing and convenient back-panel switches to the original PLX platform, with power options up to 3600W, while also featuring the new HPR Series of powered speakers.

Sennheiser (sennheiserusa.com), along with their full complement of microphones, demonstrated Turbosound's QLight™ speaker line, which brings studio quality to mobile PA applications.

Shure's (shure.com) KSM9 was revealed: a wireless, handheld, condenser vocal mic with unique dual-diaphragm construction and switchable cardioid/supercardioid patterns.

Technical Pro (technicalhifi.com) displayed a number of their unique Blue Ice Series of amplification solutions, including the pro rackmount HS-1000 amp, which includes a built-in tuner.

Wharfedale Professional (iagpro.com) introduced EVP-X Powered Series Loudspeakers, featuring the new Elliptical Waveguide Horn combined with a 44mm titanium compression driver. The EVP-X12PM (12") and EVP-X15PM (15") each feature a 5-band graphic equalizer.

Yamaha (yamaha.com/proaudio) showed the EMX5014C, a 14-input powered PA and recording mixer featuring ultra-lightweight amplifier circuits able to pump out 500W per channel.

TRANSPORT

Arriba Cases (arribacases.com) displayed their expanding line of lighting-specific, soft but rugged road cases.

Gator's (gatorcases.com) DJ-i-GO Bag is a stylish messenger-style bag designed to transport two iPods and most MP3 DJ controllers, including the Numark iDJ and Gemini's new iTrax.

Gig Skinz (gigskinz.com) and **Road Ready** (roadreadycases.com) showcased a horde of new soft and hard cases, including the Gig Skinz GSDJ Series, combining a wide variety of possible configurations for transporting music and gear.

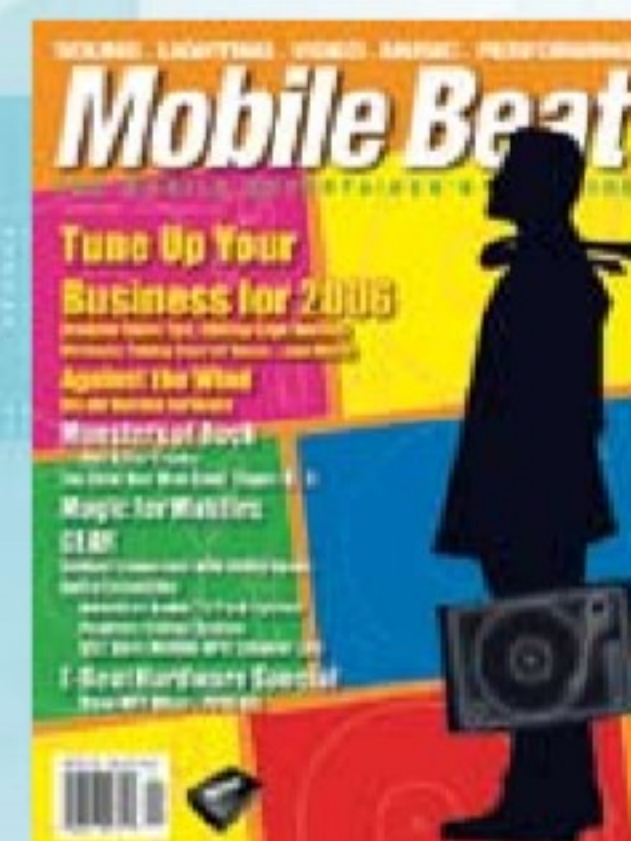
Odyssey (odysseygear.com) went digital with their Serato Shuttle DJ Bags and Krom Case, designed to carry everything a computer DJ needs to perform, including laptop, interface, and more. The iDJ XPress carries the new iPod mixers, multiple iPods, and headphones.

Slappa (slappa.com) unveiled their latest lines of protective and stylish cases for discs, laptops, and a variety of digital gadgets. ■

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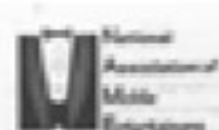
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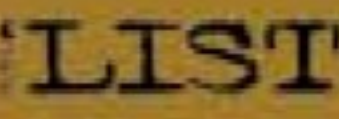
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AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

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ADJA.org

Volume 2 Issue 2



The ADJA's Guide To A Positive Attitude

By Matt Graumann, your outgoing (pun intended!) ADJA Secretary

Recently (today is January 27th), I read that January 24th was supposed to be the most "depressing" day of the year for the general population.

After hearing this, my head almost blew up!

What's next? Should we make this a holiday where people get the day off from work so they can mope around the house? Should we send depressing greeting cards to our friends, and buy dead roses to give to our spouses?

Get real.

YOU have control of your attitude and emotions.

Here are some things that I do:

1. Stretch and smile exercise! I do this in the mornings before I hit the computer and the phones.

2. You should never be worrying about anything. Get the things you can control under control, and for the things that are out of your hands, they are out of your control, so don't worry about it. Pretty simple, huh? Thinking about how to handle different situations is not the same as worrying about what might go wrong (negative thinking).

3. Action! G.O.Y.A. "Get off your butt" and always be thinking ahead and about new ideas because, "Even if you are on

the right track, you will get run over sooner or later if you just sit there." Do you want to be in the same situation 5 years from now? That would be boring! Dare to take risks; nothing ventured, nothing gained. Not asking and not knowing is worse for me than being told "no."

4. Spend more time talking about what you have achieved than what you haven't done.

5. Think and plan long term for your business, personal, and financial goals. Did you know that Japanese businesses have a 200 year long business plan?

6. Finally, decide to be a happy person. Every day. How? Try this:

Happiness...

We convince ourselves that life will be better after we get married, have a baby, then another.

Then we are frustrated that the kids aren't old enough and we'll be more content when they are.

After that, we're frustrated that we have teenagers to deal with. We will certainly be happy when they are out of that stage.

We tell ourselves that our life will be complete when our spouse gets his or her act together, when we get a nicer car, are able to go on a nice vacation, when we retire.

The truth is, there's no better time to be happy than right now. If not now, when? Your life will always be filled with challenges. It's best to admit this to yourself and decide to be happy anyway.

One of my favorite quotes comes from Alfred D. Souza. He said, "For a long time it had seemed to me that life was about to begin, real life. But there was always some obstacle in the way, something to be gotten through first, some unfinished business, time still to be served, or a debt to be paid.

Then life would begin. At last it dawned on me that these obstacles were my "life."

This perspective has helped me to see that there is no way to happiness. Happiness is the way. So, treasure every moment that you have and treasure it more because you shared it with someone special, special enough to spend your time... and remember that time waits for no one.

So, stop waiting until you finish school, until you go back to school, until you lose ten pounds, until you gain ten pounds, until you have kids, until your kids leave the house, until you start work, until you retire, until you get married, until you get divorced, until Friday night, until Sunday morning, until you get a new car or home, until your car or home is paid off, until spring, until summer, until fall, until winter, until you are off welfare, until the first or fifteenth, until your song comes on, until you've had a drink, until you've sobered up, until you die, until you decide that there is no better time than right now to be happy.

Happiness is a journey, not a destination.

Thought for the day: Work like you don't need money, Love like you've never been hurt, And dance like no one's watching.

January 24th. What a crock.

I hope this helps you build and grow your business!

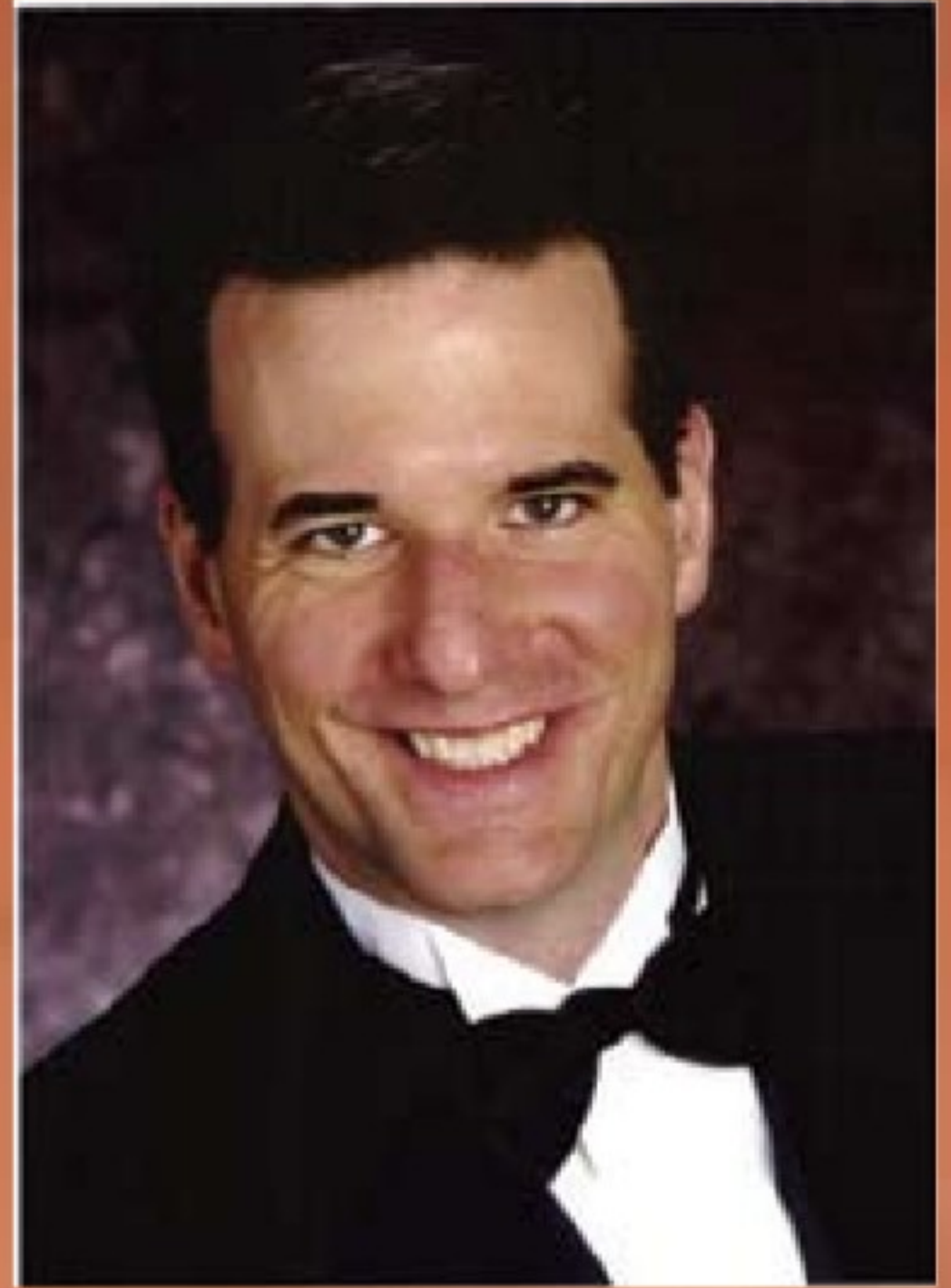
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What To Do With Downtime

By Jim Cerone - ADJA Public Relations Director



We all have it, no matter where we live: **slow season**. What can you do with “down-time?” You know, those slow months in your area when you don’t book many events. How can you make the most of that time? Here are a few ideas:

1. **Rewind** – Look back at last year. Did you meet your goals? Did you book as many gigs as you wanted? Did you make as much money as you predicted? What areas of spending should you cut? What would be wise things to buy and when should you buy them? Many of us get stuck with “tunnel vision” and think gig to gig instead of stepping back and seeing the big annual picture. What you see may surprise you. Look back to help you predict how to move forward.

2. **Reorganize** – Now is the best time to reorganize your office. You may be gathering paperwork and receipts for your taxes. How could you make life easier for yourself? Review old files (computer or hard copies) and toss as much as you can. Re-label and create a better filing system. Some people organize by date, by category, by year. Do what works for you – with the overall goal of making it easy to find stuff fast and keep your desk clean. You know the old saying – “A place for everything and everything in its place?” It works.

3. **Re-evaluate** – Do an honest, no-holds-barred evaluation of yourself. List your strengths and weaknesses (or have someone help). Now, list specific actions you will take this year to make 3 weaknesses into strengths – either through education, training or self-

may have added new benefits or discounts that you missed and it could save you lots of \$\$\$ on your upcoming gear purchases, music subscriptions, etc. In addition, this is a good time to budget for your annual insurance premium and inform

Use your slow season to prepare for a busier, more profitable year!

study.

4. **Reconnect** – with vendors AND clients. Which vendor sent you the most referrals last year? When was the last time they heard from you? You have lots of satisfied customers from 2005 and they’ll be happy to send you their friends in 2006 – if you remind them to! Make it your goal to schedule 1 vendor meeting per month. Or send at least 1 newsletter to former clients.

5. **RENEW YOUR ADJA MEMBERSHIP** – Mark your annual calendar for when your membership expires and renew! Also, revisit YOUR ADJA web site www.adja.org. We

your insurer about any new gear you’ve bought since last year

6. **Replay** – You’ve invested in yourself and that’s great! But those educational materials do you no good gathering dust! Reread the sales books on your shelf. Review DVD’s and tapes you’ve bought. We only retain about 10 percent of what we learn, so you WILL find new information you missed the first time around.

7. **Repair** – Take the time to repair and maintain your equipment and gear. Replace every XLR cord and RCA cable “just in case.” Give everything a good cleaning and touch

up any scratches, etc. Inventory and restock your emergency kit with batteries, velcro wraps, breath mints, etc.

8. **Rededicate** – If you’re going to be a DJ, be the best DJ you can be. Rededicate yourself to giving outstanding customer service. Revise and improve your brochures, PowerPoint presentation, printed materials, songs lists, “brag” book, web site, etc. Redefine what your company stands for and what kind of clients you want to attract. Set new goals; reach higher; under-promise & over-deliver at every single event.

9. **Recharge your batteries** – Go to the annual Mobile Beat DJ Show in Las Vegas. This is a great way to renew friendships, be re-inspired and recharge your DJ energy. If not a DJ convention, then take some classes, attend a workshop, stretch and grow.

10. **Reserve** – weekends with your family. Schedule vacation time NOW before your calendar fills up. Being a DJ is fun and profitable, but every gig has an opportunity cost: time away from the ones you love. Above all, create a healthy balance in your life.

**The 2006 ADJA
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Directors Spotlight

**ADJA Secretary
Brian Graham**

As the newest board member elected this past December, Brian Graham of Knoxville Tennessee has traveled a long way from his beginnings as a DJ in 1985.

ADJA: What got you started in Djing?

BG: I started out in 1985 when I got hooked on MTV and started purchasing my 12 inch vinyl collection of records. I had a friend who used to DJ at local community college dances and I knew this was something cool and I would love to do it. I moved to Knoxville in 1988 and started doing mobile work for a company there. I also worked in Clubs and After Hours Dance Clubs, man were those some long nights.

ADJA: When did you realize you could make a living as a Mobile DJ?

BG: Meeting Mark Ferrell and the many ADJA Speakers at the DJ Shows as well as the online communities at DJA and ProDJ.com. My eyes were opened to the fact that running my business as a business and educating my clients to the value of hiring a professional who cares for their event and its success is worth what I am charging. Now that we have the ADJA Members Chat Forums I can hopefully be a mentor to our members and help them the way others have helped me.

ADJA: What do you see as some of your strongest fields of leadership?

BG: Well, I have managed a Sports Bar for 7 years, am efficient in computers, and am a strong advocate of continuing people's education in any way possible. Sharing ideas with like minded successful professional entertainers is key and I hope to be able to carry on the tradition of helping our industry grow to it's fullest potential.



Congratulations Mobile Beat!!

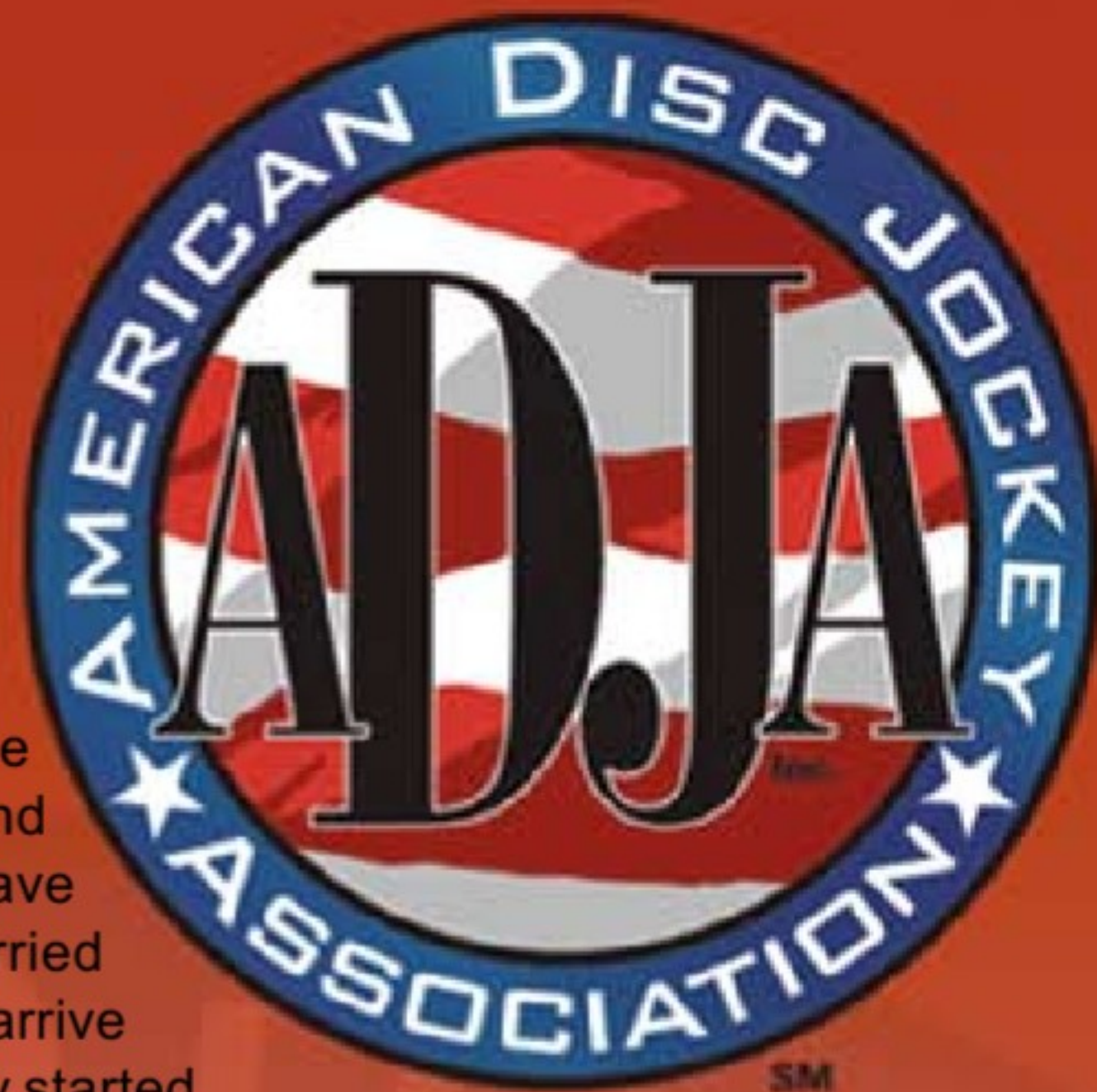
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Work it Backwards

By Daren Anderson - ADJA National Treasurer



Want a sales nugget that will help you book more events?

Want a proven method for making every client into a future advocate?

Want to increase your monthly DJ income?

Want to have the most successful 2006?

Well, here's a secret:
"Work It Backwards"

Sounds simple doesn't it... It should be, but many simply don't proceed from the correct starting point for their endeavors. So, of course I'm suggesting you begin from a most logical starting spot – the end.

At the conclusion of an amazing party, when you stand at the doorway looking over your shoulder, what do you see? What happened there? Who was involved and do you see their faces? What are people saying? What do they feel? And who was in control of those results?

In answering, whatever you or your clients describe is the party they've come looking for you to deliver. But DJ's rarely ask their clients one key question before they begin to plan the party; instead they talk about all the things they'll do to "get the party started" and "get through the formalities" and "get people dancing."

In a sales meeting with a prospective client, what do you talk about? Do you offer your years of experience in coordinating events and playing all the right music at just the right time? Do you talk about how early you arrive to set up your equipment and prepare the background music? Perhaps you describe how you greet guests when they arrive and prepare for an amazing grand entrance, followed by dinner, festivities and great dance music! In more detail you might score the announcements to perfection, organize a timeline for fun and prepare interactive routines for all who attend. Or, do you ask one key question that will make the difference in your sales presentation?

If you're presenting all of this information to your prospective clients, you're likely echoing what most DJ's say about their service. In many cases you've reduced your chance of getting hired to a price comparison, which is why so many DJs are stuck in the middle price range across the country. And much of this is due to a single missed opportunity, a chance to offer a more impacting and insightful look at you and your ability. It's the ability to complete the party and make it be 'the party' your client dreamed of. It's the missed opportunity to work it backwards from the end, knowing what the end will be...

The truth is that many DJs don't predict the end of their events because they don't

spend much time thinking about the end of the party. They have their hands full worried about how they will arrive on time, get the party started and keep it going. But all of that may be easier planned if they begin where I suggest and plan backwards from there. Knowing what the final dance set of the night might be helps determine what the set before it will sound like and so on. Thinking about mood and managing it for the planned outcome becomes your event strategy and having such a plan makes the outcome much more predictable.

Now I'm not suggesting you script your play lists. I know you read the crowd. The point here is to start think-

ing way ahead, from the end to get the best feel for your options. You do this while DJing and you do it during sales presentations as well.

No matter what the situation, you can always apply this strategy to improve your performance – work it backwards. You would never enter a race without identifying the finish line. That's the very reason you should consider how a party ends before you determine how it will begin. And the same goes for your sales meetings.

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thoughts from behind the mic

...or things you wish you could say

This past Saturday, I got to my gig extra early and had some time to kill, so I scratched down these thoughts, based on past questions and experiences...

Question: As I stand there with headphones around neck and fingers at the controls, a lady asks, "Are you the DJ?" Answer: "No, Ma'am, I'm the bartender. See the man behind the bar? He's the DJ. We just thought it would be fun to trade jobs for the night."

Question: "What kinda CDs do you have?" Answer: "Well, they're about 4 inches wide, silver, with a little hole in the middle."

Question: "What kinda music do you play?" Answer: "Very loud music."

Question: When booking a show, the client asks, "If I bring my own CDs, will you play them?" Answer: "If you bring your own CDs, then why do you need me? Bring your stereo from home, a multichanger CD player, and save yourself a lot of money!"

Scenario: We're several hours into a large wedding reception. The dance floor is full, the bridal couple has been dancing all night and all are having a great time when...the banquet manager asks me to turn down the music because it's disturbing the retirement party going on in the room next door. Solution: I point to the bride (dancing her tail off) and tell the manager: "See the lady there all dressed in white? Ask her. If it's okay with her, it's okay with me."

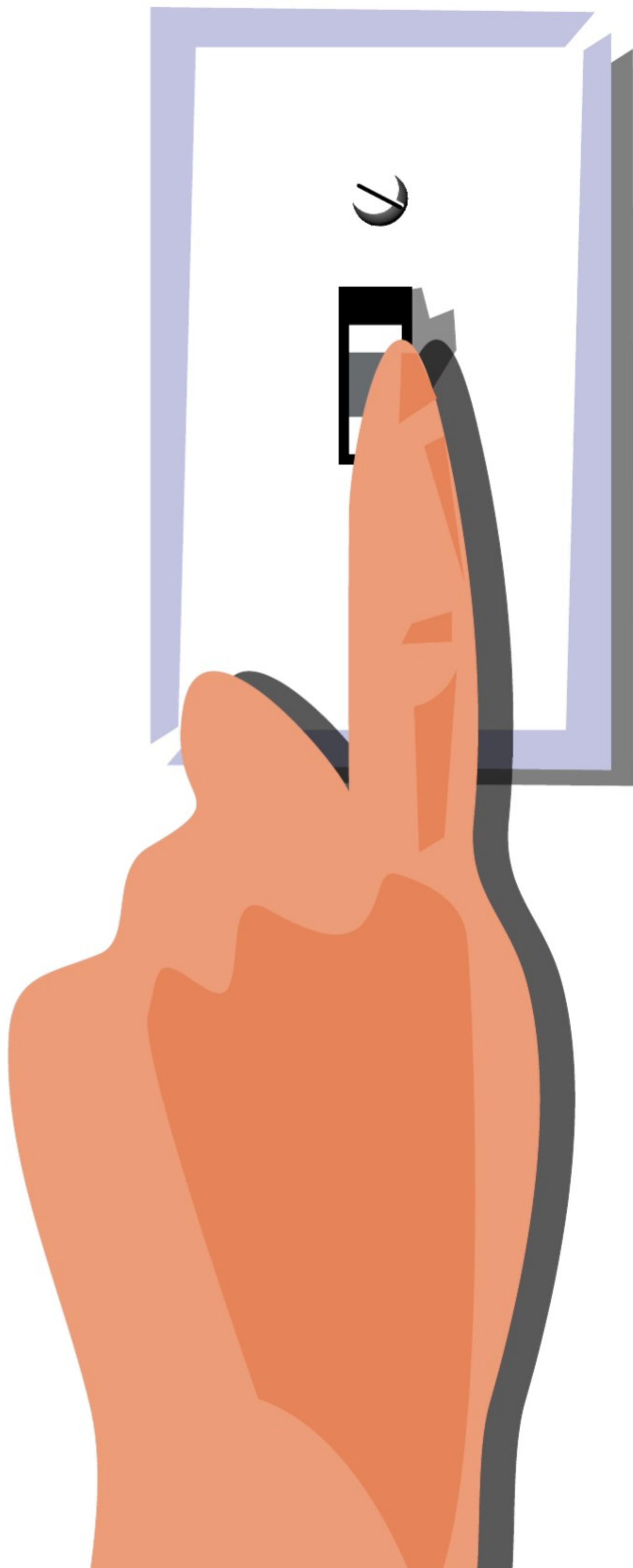
On that note, here are my two rules for doing wedding receptions: Rule No. 1: It's all about the bride. Rule No. 2: (see Rule No. 1).

Scenario: I've just gotten the party started. Dance floor is packed when some idiot finds the room light switch on the wall and thinks it's fun to flash the room lights on and off! Solution: Stop the music and over the microphone say, "Are we busted? Does this mean the party's over?!" Crowd screams "Nooooo!" thus totally embarrassing idiot at the switch. Works every time.

Fellow (real) DJs, has this ever happened to you? Your doing a gig when a guy comes over to you and says, "I'm a DJ, too. Give me your microphone!" This never fails to ignite a fire in me! (A) If he is a "real DJ," he wouldn't come over to me and demand anything. It's called Professional Courtesy. (B) If he is a "real DJ," how come it's Saturday night and I'm working and he's not?!

Well, after I'd killed enough time scribbling, and people were starting to filter into the wedding reception I was about to do. A lady approached me and asked me... "Are you the DJ?" True story. I love my job.

—Jay Black, *Blacklight Entertainments* ■



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